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Drawing, Interpretation and Costume Design: a study of the
costumed body informed by watching *Tanztheater Wuppertal* in
rehearsal and performance

By
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A thesis submitted in partial fulfilment of the requirements for the
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Abstract

This practice-led study contributes new methods of practice and applications of theory to record and analyse the costumed body in performance. While costume scholarship has gained momentum in recent years, this is the first research project to fully explore the application of drawing blind as a means of documenting a researcher's response to the costumed body. This study contributes to existing knowledge of drawing practice as a method of costume research, through its development of a specific methodology of blind drawing used to record observations while watching video, rehearsals and performance. It also extends the theorisation of costume, through its application of texts by Charles Sanders Peirce on semiosis, interpretation and habits, and contributes new insight into costume design practice by enabling the first costume-focussed analysis of works by *Tanztheater Wuppertal* in the English language.

The first part of the thesis discusses three cycles of drawing, interpretation and costume design. The starting points for these investigations are my experiences watching dancers perform in the German dance theatre company *Tanztheater Wuppertal*. These experiences were enriched by my being granted access to rehearsals and performances, which facilitated unique opportunities to observe dancers in and out of costume. Blind drawing was used to look more attentively at costumes and to record my observations of these dancers. The complexities of using blind drawing and annotation, as methods to articulate this visual, auditory and spatial information, were tested through drawing practice and analysed using a theoretical framework incorporating Peircean theory, costume studies and scenography. Questions and uncertainties that arose through this process were then explored through experimental costume practice, in which costumes were designed and tested on volunteer performers. The second stage of the research describes and analyses my costume design for three experimental performances shown in public spaces that were informed by these cycles of practice and theory.

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1 Introduction

1.1 Aims, objectives and methodology

This practice-led study contributes methods of practice and applications of theory to record and analyse the costumed body in rehearsal and performance. Its primary aim is to develop drawing approaches that future researchers of costume can use to record their impressions of the costumed body. However, it also aims to expand the theorisation of costume, through its application of texts by Charles Sanders Peirce¹ on semiosis, interpretation and habits, and intends to provide the first costume focussed analysis in the English language of productions by German dance theatre company *Tanztheater Wuppertal*. The objectives of this research, carried out in cycles of practice and theory, were; to experiment with different methods of drawing in order to develop approaches for recording observations of the costumed body, to employ drawing to provide interpretations of costume, using Peirce's theories on semiotic, interpretation and habits, and to utilise costume design practice as a means of testing and extending reflections on specific findings.

In this methodology, a selection of works by *Tanztheater Wuppertal* were used as the starting point for a practice-led approach, in which drawing was first used to observe and record costumed bodies in this company while watching rehearsal, documented performance, and live performance (see Chapter 3). Key moments of perception, captured in drawn details, were then interpreted using a conceptual framework informed by Peircean theory, costume studies and scenography. Costume practice² was used following these stages to reflect further on particular questions and areas of interest that arose out of this process of interpretation. Costume practice in this methodology consisted of the designing and making of costumes, as well as the exploration of costumes through workshops, residencies and performances, which I led with volunteer performers and trained dancers. This cycle of drawing, interpretation and costume practice was repeated three times; each time using a different *Tanztheater Wuppertal* production as

starting point. Findings across these cycles were then used to inform three experimental performances shown in public spaces, in which I designed the costumes and a trained dancer choreographed and performed the work.

1.2 My position as the researcher

My interest in the work and costumes of *Tanztheater Wuppertal* began when I was an undergraduate student, and motivated my decision to study the costumed body through postgraduate study. During my Masters year, I developed drawing into a research practice to study costumed bodies in dance, and became aware of the under-representation of costume in scenography research and performance studies.³ This prior training and inquiry initiated my desire to undertake this research. The costumes in *Tanztheater Wuppertal* have always presented a fascinating but puzzling challenge to me. Although the costumes are a signature part of the aesthetic and rhetoric of the company, how they work on stage seems to resist being understood or articulated in words.

1.3 Key terms

Costume

This thesis uses the term “costume” in the context of ‘clothing for the distinct moment of performance’ (Barbieri & Pantouvaki, 2016, p. 3), as opposed to historical dress or social clothing worn for the everyday. More specifically, I use costume in the sense of a definition offered by theatre academic Milly Barranger; that ‘costumes include all of the character’s garments and accessories’ [...] ‘all items related to hairdressing, and everything associated with face and make-up’ (2015, p. 254). The word “costume” is however used interchangeably; to refer to a variety of different types of clothing used in performance and outside of it.⁴ This ambiguity is demonstrated by the book titles *The Book of Costume* (Davenport, 1948), *Costume* (Laver, 1956), *Costume and Fashion: A Concise History of Costume* (Laver, 1969), *The Dictionary of Costume* (Wilcox, 1970), *Mourning Dress: a costume and social history* (Taylor, 1983), and *The Development of Costume* (Tarrant, 1994); all of which are about dress history, while *Screencraft: Costume*

Design (Landis, 2003) and *The Actor in Costume* (Monks, 2010), refer only to clothing for performance.

Costume scholars' and designers' Donatella Barbieri and Sofia Pantouvaki (2016) propose that this 'lack of clarity' (2016, p. 3) associated with the word costume has 'hindered early scholarship on the subject', by 'contributing to a lack of a distinct perspective from which to research and write' (2016, p. 4) about performance costume. My experience of this issue has been that this confusion between costume and historical dress has made it more difficult to situate the specificity of my research and communicate it to others. As a result, to distance this inquiry from a dress history approach, I point to the connection between the performing body and the costume garment, by using the term "costumed body" throughout this thesis.

Drawing

This study focuses on predominantly linear forms of drawing made using pencils or pens and paper, because this makes best use of my existing drawing skills developed over the past five years. Interestingly, this research has noted a scarcity of uses and applications for drawing in relation to costume and performance. Exceptions include costume designer and researcher Hannah Gravestock, who interprets the 'ice skate as a tool for drawing' (2013, p. 66), and the dancer and choreographer Barbara Neri, who conceives of the stage floor 'as a two-dimensional surface, like a piece of drawing paper' (2008, p. 105), and refers to some of her choreography as 'dance drawing' (2008, p. 105).

In this research, drawings are made on medium-smooth A2 cartridge paper, as I find it difficult to create variety in the texture of marks, and so am limited in what I am able to produce, when drawing on a very smooth surface.⁵ While the artist and scholar Philip Rawson identifies that 'one important quality of many good papers is the rough, granular surface' (1969, p. 53), I have found that a very rough surface impedes the flow of drawing, making it difficult to create clean or fine lines. Because a larger sheet enables me to be more expressive when drawing, I chose to use an A2 format for this research, as this is the largest size that could practically be taken to rehearsal and performances.

1.4 Images and film

The images of my practice featured in this dissertation have been cropped and digitally edited for the following reasons. When I first came to integrate images of my drawings into this dissertation, I tried to minimise digital editing, out of concern for what could be lost regarding the texture and energy of drawn marks. However, when I wrote up chapters, it became necessary to crop and alter the contrast of these images, in order to make the drawings more readable. Similarly, digitally editing images of my costume practice allowed me to focus in on particular sections, and draw attention to what was key in each photograph. On certain images, arrows and geometric shapes have been overlaid, to point the reader to specific lines or sections. Additionally, the images of my costume practice in earlier chapters are not as high quality as those presented later. This variation relates to my development as a researcher; over the course of this research I became more aware of the importance of images for conveying findings, and began to use higher quality equipment, and work with a trained photographer.

Supplementary images of my drawing and costume practice can be viewed on the accompanying USB drive. This digital image collection offers opportunities to look at this practice in greater detail, through files which are too high quality to embed in this written document. These supplementary images also provide further examples of my drawing practice for the interested reader. Within this written dissertation, I have referenced the specific image folders on the USB drive that correspond with particular sections in my writing, so that the reader can view these in tandem.

On the USB drive there are also two films of my costume practice; the first showing the three workshops and the second showing the three performances. These films enable the reader to watch my costume experiments as they unfold over time and on moving bodies, and thus are a vital means of accessing this practical work. Within this written dissertation, I have referenced the specific sections of these films that correspond with my writing. In this references, the numbers correspond to particular sections of footage in

the films; e.g. the reference (see Film 1, 01:05-01:10) would refer to (Film 1, the specific section lasting from one minute, five seconds to one minute, ten seconds).

Both of these films have been edited by me using Adobe Premiere Pro software, using skills learnt online and during a five-day course on film editing, which I attended at University College London. Taking ownership of this film editing allowed me to select particular clips and arrange them into a composition; integrate sounds and text, crop frames to focus in on certain elements, and decide how sections of footage would be transitioned together. This process has been immensely valuable to me as a costume practitioner; giving me significant agency over the presentation of my work, and giving me insights into how film can communicate costume practice that is likely to be of value in future collaborations.

1.5 References and writing style

This thesis uses Harvard referencing with endnotes.

In Peircean research, a standard referencing system made up of abbreviations and paragraph numbers is often used. However, to make this research more accessible to non-Peircean readers, this system is not used in this thesis. In my citations of Peircean texts, I refer to several edited volumes, comprised of different articles published over Peirce's lifetime. In my in-text citations of these papers, Peirce is referenced as the author, alongside the date in which each volume was published; rather than the original publication date of each individual article. The intention here is to make it clear which published version of these papers is being referred to. In the bibliography, these texts are listed under "P" for Peirce.

In certain sections of this thesis, I use the first person pronoun, to acknowledge my role as a researcher offering interpretations informed by individual experience and background knowledge.

1.6 Summary

In this chapter, I have introduced the aim and objectives of this research; explained my motivation and position of interpretation, and outlined my key terms and use of images. In the following chapter I discuss relationships between existing research, situated in different fields of study, and my aim, objectives and position of interpretation. I also describe my claims for this thesis' contributions to knowledge.

2 Contextual Review

The time span of this research has coincided with the emergence of costume studies within the wider field of scenography, and my enquiry is situated across these two interconnected research areas. In this chapter, I situate my study within existing scholarship and examples of practice, and reflect on the growth of costume studies within a contemporary context. I then consider how my work relates to theoretical and conceptual frameworks that have been used to critically reflect on costume in performance and the body. In the final sections of this review, I discuss the information that exists on costume within existing material about *Tanztheater Wuppertal*, and consider research on drawing as a method to record experiences of performance. In my summary for this chapter, I describe the contributions of this thesis.

2.1 Scenography and costume studies

This thesis uses the term “scenography” in accordance with scenography researcher Joslin McKinney and theatre academic Philip Butterworth, because they explicitly cite costume as part of their description of scenography as: ‘the manipulation and orchestration of the performance environment’, through means including ‘architectonic structures, light, projected images, sound, costume and performance objects or props’ (McKinney & Butterworth, 2009, p. 4). The scenographer Pamela Howard (2002) defined scenography prior to McKinney and Butterworth in 2002, as: ‘a seamless synthesis of space, text, research, art, actors, directors, spectators’ (2002, p. 130). However, this definition is less fitting for this research, being far less specific than McKinney and Butterworth’s and only implicitly referring to costume.

Additionally, Howard’s definition implies that scenography is constituted of a harmony and a conceptual purity which does not reflect the day-to-day workings of theatre practice. In their scenography reader, theatre-maker and director Jane Collins and theatre academic Andrew Nisbet point out that the different interpretations of scenography are indicative of its multi-faceted nature; noting that scenography

‘incorporates an intricate matrix of overlapping practices’ (2010, p. 1). This acknowledges the work of costume and of costume designers as part of a larger collaborative process between various practitioners.

Since the 1990s, scenography research has become increasingly recognised as a distinct field of scholarship within performance studies. In 1994, the International Federation of Theatre Research (IFTR) set up a Scenography Working Group, and in the UK, the Scenography Working Group of the Theatre and Performance Research Association (TaPRA) was formed in 2005 (McKinney & Iball, 2011, p. 114). In addition, over the last decade, there has been a significant number of books and PhD studies published on scenography practice and theory (Aronson, 2005) (McKinney, 2008) (Howard, 2009) (McKinney & Butterworth, 2009) (Collins & Nisbet, 2010) (Armstrong, 2010) (Baugh, 2013). These publications and working groups have helped to raise the profile of scenography research in academia, and have provided critical forums from which to debate theatre and performance design. The theatre theoretician Patrice Pavis noted this rise in scenography research when, in 2012, he identified that scenography had become ‘the focus of much research on theatre and performance-making today’ (Pavis: 2012: 63).

Despite this evident growing interest in theatre and performance design, I have found there to be little information specifically relating to costume in these publications. Other costume researchers, including Aoife Monks and Donatella Barbieri, have also noted that published sources on scenography often make ‘only passing – if any – reference to costume’ (Monks, 2010, p. 9), and locate the costumed body ‘somewhat ironically, in the background’ (Barberi, 2012a, p. webpage). In Monks’ monograph *The Actor in Costume* (2010), she proposes that costume research is a victim to several ‘prejudices’; including the ‘anti-visual, pro-text tradition’ in Western culture, and the ‘implicit assumption that costumes are frivolous’ (2010, p. 10). She points out that ‘fashion’s associations with femininity’ may well have extended to clothing in performance; making ‘costumes seem like “girl’s stuff”, and therefore ‘not worthy of serious masculine analysis’ (2010, p. 10).

While it is not possible to say for certain the reasons behind the lack of discussion on costume in resources on scenography, I am persuaded that it is at least partly attributable to the discriminations that Monks' describes. However, in this regard, the more established field of dress scholarship offers an example of how such judgements can be successfully questioned and reversed through new research. This potential is highlighted by Barbieri (2012a), in her observation that the 'taint of frivolity that kept dress invisible as a scholarly research subject' has now been profitably 'banished' by dress researchers (2012a, p. webpage).

The study of costume was as recently as 2014 still considered to be 'a nascent area' of research (Hann & Bech, 2014, p. 3) and remains to date an emerging field within performance studies. Costume in film did receive attention prior to this, notably by Bruzzi (1997) and Landis (2003) (2012), as well as through exhibitions including *Hollywood Costume*⁶ (V&A, 2012). However, since 2010 there has been a substantial number of published outputs focussed specifically on costume in performance, including books, book chapters, PhD studies and journal articles. My research has noted that, until recently, these resources were mainly being produced by only a few researchers; notably Monks (2010) (2014), Gravestock (2011) (2013), Barbieri (2012a) (2013), Burnett (2013), Bugg (2013) (2014), Pantouvaki (2013) (2014), Hannah (2014), and Maclaurin and Monks (2015). In addition to these published works, the profile of costume in performance has been further raised by special costume issue of the journal *Canadian Theatre Review* (CTR, 2012).

The duration of this research project has therefore coincided with a period of excitement around costume and a fast growing interest in establishing it as a distinct area of scholarship. In 2013, I attended the first *Critical Costume* symposium and exhibition of costume practice; initiated by Rachel Hann and Sidsel Bech in the UK.⁷ This event has provided a much-needed 'platform for the promotion and development of new costume

scholarship and practice' (Hann, 2015), and has been a key step in facilitating new debate.⁸ This initiative has to date resulted in 'a biennial conference and exhibition (2013, 2015) featuring international artists and academics', as well as a 'special issue of an international peer-reviewed academic journal' (Hann, 2015); including articles by Bugg (2014), Monks (2014), Pantouvaki (2014) and Hannah (2014). The *Critical Costume* project is currently being developed by an international steering group of which I am a member, made up of artists, practitioners and scholars working in the field of costume.

In 2015, I participated in this excitement at the second *Critical Costume* event at Aalto University in Finland; an institution that in 2015 also formed *Costume in Focus*; 'the first research group in Finland' concentrating 'on developing costume design' methodologies (Costume In Focus, 2015, p. webpage). My contribution consisted of an installation that displayed examples of my drawing research (See Section 5.2) alongside reflective written annotation. This work was shown within the peer-reviewed exhibition *New Costume Practices and Performances*; an event consisting of 'performances and artistic research by 32 artist-researchers' (Barbieri & Pantouvaki, 2016, p. 12) working in costume. The following year, a new journal *Studies in Costume and Performance* was launched; featuring selected publications from the *Critical Costume 2015* submissions with the aim to 'encourage, generate and disseminate critical discourse on costume' (Intellect, 2014, p. webpage).

These developments in costume scholarship are leading to the formation of an international community of costume practitioners, researchers and academics. This is helping to disseminate the interdisciplinary study of costume as it connects to other disciplines, including dance, art, technology, history, and fashion, by providing a critical forum where costume can be considered through these various approaches. However, discussions on costume can also be found in seemingly unlikely sources, which either do not necessarily flag up costume as part of the discussion, or tend to amalgamate costume into other debates. This issue is also highlighted by costume designer Alison Maclaurin

(2015), who points out that: ‘it is not only the paucity of material but also the variety of contexts in which costume is considered that makes material quite difficult and time-consuming to track down’ (2015, p. 7).

In addition to the sources on costume previously referred to in this chapter, I have also studied the work of particular costume designers where this is relevant to my experimental costume practice. This has led me to examine the work of Bauhaus practitioner and costume theorist Oskar Schlemmer. My investigations through costume echo elements of Schlemmer’s costume experiments; in that both are non-mimetic, are not intended to support a text or narrative, and are carried out through a laboratory approach. Bauhaus scholar Melissa Trimingham identifies that although ‘the stage’ [...] ‘occupied a central place within the Bauhaus’, it ‘has been too long unaccounted for and forgotten’ (2011, p. 1), by performance studies and other areas of scholarship.

Trimingham’s (2011) study offers the most thorough examination of the Bauhaus stage to date, however her publication offers no chapter devoted to costume and lacks costume analysis overall. In this research, it has proved more instructive to refer to Schlemmer’s own writings on costume (Schlemmer, [1925] 1961b) and to consult Birringer’s (2013) study on Bauhaus performance. In 2012, I also visited the Bauhaus-Archiv in Berlin to see photographic and video material on Schlemmer’s costumes (See Section 11.3, p.190).

The work of Robert Rauschenberg, in his role as costume designer for American choreographer Merce Cunningham, has provided a further example of practice that is relevant to my own research. Rauschenberg’s designed costumes for the Cunningham performance *Travelogue* (1977) have been particularly informative for this study. This is because of the ways in which these costumes evoke detachability and incongruity with their wearing bodies; components which I test out in my own work (See Section 6.3). While there is a significant body of research on the work of choreographer Merce Cunningham, there is far less pertaining to the costumes used in his productions. The working methods used to produce Cunningham’s performances have been critically examined by Vaughan (1979) Kostelanetz (1992) Potter (1993) Celant (2000) and

Copeland (2002). Out of these, Michelle Potter's (1993) analysis is most pertinent to this inquiry, as her discussion includes an analysis of the costumes and set design, and focuses specifically on the work of Rauschenberg as costume designer. In this research, I extend Potter's analysis by considering her interpretation of Rauschenberg's costumes in relation to my own practice as a costume designer. This provides an example of how Rauschenberg's work can be considered as a means of thinking through new costume practice.

Finally, and in addition to these sources, I have considered material about costumes in cinema where relevant to my own practice. In particular, the conceptualisation of costume by film theorist Stella Bruzzi is useful for this research, because it considers costume designs which do not rely on character or plot to evoke meaning and draw the attention of the spectator. Bruzzi proposes that certain types of film costume can 'function independently of the body, character and narrative' (1997, p. 3). Such costumes, Bruzzi reasons, are 'characterised by a looked-at-ness' and can be 'deliberately intrusive' (1997, p. 10) to perceptions of narrative. She argues that these costumes can themselves become 'the objects of the spectatorial gaze' [...] 'to be admired or acknowledged in spite of the general trajectory of the film' (1997, p. 34). In this research, Bruzzi's ideas inform elements of my costume design for a performance that is not narrative-based and which explores incongruities between costume and performed action (Section 7.1).

2.2 Theoretical and conceptual frameworks

In this section, I consider how performance costume has been researched using semiotics, and discuss theoretical and conceptual approaches used to research the body. Semiotics can be traced back to the work of the Swiss linguist Ferdinand de Saussure and the American philosopher Charles Sanders Peirce, who independently developed different sign theories during the twentieth century. My reading on Saussure's understanding of sign systems has led me to conclude that it is a limiting system to use in relation to performance costume. Saussure developed his theories of the sign purely for the purpose

of linguistic analysis, and as a result his model reflects his interest in 'language as a closed system' that is 'more or less unconnected to outside factors' (Fortier, 1997, pp. 18-19).

As a result of this approach, Saussure developed a dyadic model of the sign which does not include a place for the "real" 'object' (Nöth, 1990, p. 61) that the sign refers to. This is an issue when considering the physical objects, props, costumes, and bodies that make up performance. Saussurian semiotics has informed some proposed methodologies to analyse performance as a sign system, the most notable perhaps offered by languages academic Keir Elam in his publication *The Semiotics of Theatre and Drama* (1980). However, as Marvin Carlson (2007) points out, Elam's methodology in this publication is heavily 'linguistically oriented'; and as a result of this is lacking in 'flexibility and openness' (2007, p. 16). In addition, Elam's model is oriented towards narrative-based drama, and so I judged it not expansive enough as a framework from which to examine works by *Tanztheater Wuppertal*.

The literary theorist and philosopher Roland Barthes' ([1955] 2010) essay *The Diseases of Costume* offers an early example of a semiotic analysis that places costume at the centre of discussion. Barthes argues that a 'healthy' ([1955] 2010, p. 204) costume is subservient to the stage text, and 'must not constitute a dense and brilliant visual locus to which the attention may escape' ([1955] 2010, p. 205). This essay usefully highlights the idea that costume can attract or distract the spectator's attention.⁹ However, Barthes' interpretation of this potential as something undesirable indicates his view at that time; that the visual and material aspects of costume are of far less importance than the words, and so should not be permitted to distract an audience from the text. This analysis, written from Barthes' position as a philosopher and literary theorist, shows why most linguists are likely to side with Saussure's understanding of the sign, as from their perspective the "words" about the costumed body will always be of more value than the visual, material and sensory aspects.

More recently, overviews of performance analysis have taken a more flexible approach towards semiotics (Esslin, 1987) (Fischer-Lichte, 1992) (Pavis, 2003). These books consider various models of sign theory, including ones which are not explicitly linguistic, and sometimes include sections on costume (Fischer-Lichte, 1992, pp. 83-92) (Pavis, 2003, pp. 173-181). In her study, theater scholar Erika Fischer-Lichte (1992) claims that 'the functions of theatrical costume largely coincide with the functions which clothing can fulfil in social life' (1992, p. 84), and suggests categories to analyse costume based on dress codes; including 'geographic-climatic sign function' and 'historical function' (1992, p. 89).

However, while Fischer-Lichte's categories may be a useful starting point to examine costume in certain types of narrative and character-based drama, they do not acknowledge performances in which costumes differ from or question dress codes. Pavis points to this issue when he identifies that these categories relate only to 'components occurring in "standard" Western theater [sic] performance', and so are likely to 'delimit and fix performance, rather than shedding any fresh light on it' (2003, p. 15). He points out that this typology dictates 'ready-made' answers, which 'any avant-garde, or indeed any *mise en scène* systematically calls into question' (2003, p. 15). As *Tanztheater Wuppertal* present an avant-garde form of performance, Fischer-Lichte's categories are unlikely to help me reflect fully on my experiences of costume in this research.

As an alternative, Pavis suggests analysing costume through a system of 'vectorization' (2003, p. 178). Vectorization considers costumes through groupings called 'accumulators', 'connectors', 'cutters' and 'shifters' (2003, p. 179), which relate to the different ways in which costumes can work over time and within a scenographic frame. Pavis describes how an analysis of 'cutter vectors' might enable a reflection on 'abrupt changes in the action', or 'modification[s] in the appearance of costumes', whereas an analysis of 'shifter vectors' might be used to consider how a costume is used to 'facilitate the passage from one era to another' (2003, p. 180). Pavis's groupings are less specific than those developed by Fischer-Lichte, and so may be more easily adaptable to different

types of performances. However, despite this potential, Pavis's suggested categories are few in number and simplistic in description, and do not address the complexity of signs that costume can produce in any given moment. In addition, working from any pre-defined categories involves a certain amount of preconception, which may unhelpfully guide analysis towards a generic response, and prevent the researcher from attending to what is experienced in the moment of watching.

Peirce's semiotic theories (1986) (1998) enabled me to consider how his broader than linguistic understanding of signs could be applied to the analysis of costume in performance. Peirce's semiotics initially sparked interest for performance academics during the 1980s (Carlson, 2007, p. 19), because of its 'emphasis on reception and cultural placement' (Carlson, 2007, p. 20). Because Peirce's triadic model of the sign (which I explain in more detail in Section 4.3) is 'quite different in emphasis from Saussure's' (Fortier 1997: 20), and notably so in the sense that it is 'not explicitly linguistic' (Balme, 2008, p. 79), it has potential for performance research in that it can 'be applied to all areas of human life' (Balme, 2008, p. 79). Unlike Saussure's sign model, Peirce's triadic theory of the sign also provides a conceptual space for that which the sign represents; allowing room to discuss the physical objects, people and places that we experience in performance.

However, while the theatre scholar Christopher Balme (2008) identifies that Peirce's triadic model has come to be 'widely accepted' (2008, p. 79) in semiotic studies of performance, he also notes that there are issues in using this approach. Balme describes how, in 1998, the theatre semiotician Patrice Pavis acknowledged 'that the Peircean model remained marginalized in theatre studies because of its complexity', and that in its entirety it was 'extremely complex' and 'almost unmanageable for analytic purposes' (2008, p. 79).

My own reading of Peirce's semiotic theories corresponds with Pavis's view; I have found the quantity of different signs and the inter-related nature of Peirce's sign types to be technically challenging. An example of this complexity is evident in Peirce's (1986)

description of his ‘three trichotomies of Signs’, where he writes that these ‘result together in dividing Signs into ten classes of signs, of which numerous subdivisions have to be considered’ (1986, p. 19).¹⁰ Reflecting on this complexity, I felt that using Peirce’s model of sign types as the main basis for my theoretical framework in this research would demand a detailed understanding of Peirce’s semiotic, which may not be conducive with the time span of this study, and could limit the accessibility of findings for future readers. However, Pavis (1998) notes that ‘a typology of signs (of Peircean or other inspiration) is not a precondition for a description of performance’ (1998, p. 327), indicating the potential to use elements of Peirce’s semiotic theories which do not focus on sign types in interpretation. This approach enabled me to use concepts from Peirce’s semiotic which I found useful to reflect on certain aspects of costumed bodies (See Section 4.3, p.58).

In addition to theories on performance costume, I have also looked at conceptual approaches used to research the body. The sociologist Helen Thomas (2003) identifies in her study *The Body, Dance and Cultural Theory*, that in social and cultural studies, ‘the body in society has been a major focus’ of research ‘since the late 1980s’ (2003, p. 1). Thomas points out that, in body studies, feminist and poststructuralist approaches have ‘been critical of and attempted to overcome the problems of dualism inscribed in the western humanist tradition of thought’ (2003, p. 34). She notes how, while the ‘sex/gender distinction’ posited by feminist scholars at first ‘seemed to offer a challenge’ to this dualism, their distinction was later perceived as ‘operating within and reinforcing the dualistic thinking it sought to counter’ (2003, p. 39). She describes how poststructuralist ideas enabled feminist scholars to theorise understandings of the body as ‘an unfinished entity’ and ‘gendered identities’ as ‘not stable, fixed or static’ (Thomas, 2003, p. 48). However, Thomas (2003) highlights that a poststructuralist approach can also ‘be criticised for contributing further to the dominance of the socially constructed body’ and, as a consequence of this, for ‘perpetuating the mind/body distinction’ (2003, p. 34). She proposes as an alternative more embodied approaches such as phenomenology, as this allows for ‘a sense of the mind and the body coming together in action, which is oriented towards the present context’ (2003, p. 59).

My reading of Thomas's study highlighted the need to make use of an embodied theoretical approach in my research, and reaffirmed the potential for Peirce's theories to help me examine my experiences of costume. The semiotician Nathan Houser (2010) highlights the importance of phenomenology to Peirce's theoretical position. He points out that, while 'Peirce's work in phenomenology is not well known by comparison with that of his contemporary, Edmund Husserl', Peirce's 'reputation is growing as the second great phenomenologist of the early twentieth century' (2010, p. 95). In addition, Houser highlights how phenomenology is integral to Peirce's semiotic theories, through his observation that 'phenomenology, especially, must take its place beside mathematics as a supporting science for Peirce's semiotic' (2010, p. 94). While in performance studies, Peirce is generally associated with his work on signs, Peirce produced an expansive philosophy that incorporated Pragmatism, epistemology, phenomenology and logic. This opened up the potential for me to use different aspects of Peirce's work as this research developed.

2.3 Locating costume in existing research and material on *Tanztheater Wuppertal*

The work of German dance-theatre company *Tanztheater Wuppertal* has stimulated a vast critical response¹¹ from theatre and dance scholarship; in the form of books (Servos, et al., 1984) (Fernandes, 2001) (Kaufmann, 2002) (Servos, 2008) (Climenhaga, 2009) (Climenhaga, 2013), articles (Hogue, 1980) (Klett, 1984) (Manning, 1986) (Birringer, 1986) (Climenhaga, 1997) (Cody, 1998) (Kirchmann, 2013) (Florêncio, 2015) and PhD studies (Mulrooney, 2002) (Campbell-Daly, 2009). However, and despite this, my research has not located any studies focussing specifically on the costumes of this company in the English language.

A significant portion of existing material on *Tanztheater Wuppertal* analyses and contextualises company productions, in relation to American and European dance styles that developed prior to, or concurrently with, Bausch's own approach (Manning, 1986)

(Climenhaga, 1997) (Climenhaga, 2009). These studies provide in-depth descriptions of the particular style of dance theatre developed by long-standing company choreographer Pina Bausch,¹² which is credited as ‘the most distinctive and the most internationally known form of Tanztheater’ (Manning, 1986, p. 61). These resources also offer a detailed historical context, in that they explain aspects of Bausch’s choreography in relation to her dance training; at the Folkwangschule¹³ (Climenhaga, 1997, p. 290) in Germany with Kurt Jooss,¹⁴ and in America with Anthony Tudor¹⁵ (Climenhaga, 1997, pp. 288-290). This material has provided useful background data for this research, although once again I have found it difficult to locate information relating to costume in these texts; as costumes are not often discussed or are referred to only to illustrate sections of performances.

A further considerable body of work on *Tanztheater Wuppertal* focuses on its socio-political content and in particular its depiction of gender and sexuality (Birringer, 1986) (Daly, 1986) (Cody, 1998). These investigations offer some insightful observations on costume in relation to these issues, but do not consider costume beyond this focus. As a result, these inquiries tend to look past the sensual aspects of experiencing a costumed body on stage, such as how the costume moves on (or off) a body, what materials and fabrics it appears to be made of, and what sounds it produces. This research has noted that references to costume in these writings are mostly limited to brief descriptions used to support points pertaining to the subversion or parody of gender roles.

In her study on gender and the body in works by Pina Bausch, performance studies scholar Gabrielle Cody (1998) describes how ‘women often tug at girdles and suffer high heels’, as support for her proposal that *Tanztheater Wuppertal* performances are ‘fraught with figures whose site of struggle is the relationship between their body and culturally sanctioned cloaks of legitimization’ (1998, p. 121). This commentary on costume was initially promising for this research, but Cody’s analysis does not develop these ideas beyond the focus of gender and the body. What has been missed in her discussion are the

details of how these costumes worked in relation to other aspects of a scenographic frame, or what her experience of these costumes was over the course of the performance. Interestingly, in her analysis Cody does not use the term “costume”, or refer to either of the company costume designers Rolf Borzik and Marion Cito. This is indicative of the way in which her research does not directly attend to the costumes “as costumes”, and does not take into account their status as a purposefully designed component of these costumed bodies. This research takes a different approach to that of Cody, by carefully looking at costume through the application of blind drawing. This methodology has produced visual documentation of particular costume moments in relation to other elements of staging, and has created opportunities to form detailed interpretations on these moments.

Studies focussing specifically on gender and sexuality tend to suggest that Bausch’s work was politically motivated and informed by a feminist viewpoint, however two exceptions to this are studies by dramaturg Raimond Hogue (1980) and media studies scholar Kay Kirchmann (2013). Hogue, who ‘worked with Pina Bausch as dramaturg [...] in the period 1980-1990’ (Hogue & Marranca, 2010), highlights the difference between feminist perspectives and Bausch’s own views, to propose that ‘a theoretical analysis of female aesthetics is not her [Bausch’s] concern’ (Hogue, 1980, p. 74). More recently, Kirchmann (2013) has argued that a feminist viewpoint dominated analyses during the 1970s, to the point that *Tanztheater Wuppertal* productions were ‘above all else’ (2013, p. 288) read as examples of ‘sexual liberation, the woman’s movement [and] critique of the forms of male dominance in general’ (2013, p. 288). She points out that this was in contrast to evidence that Bausch ‘desperately tried to set herself against such pigeonholing’ (2013, p. 289). Here, Hogue and Kirchmann call focus towards Bausch’s intentions as the choreographer, challenging particular binaries that limit interpretations of costume. However, a critique of these texts can also be made, on the grounds that any resulting dance work is always more than the intentions of the choreographer, and can be read as such.

A significant portion of information relating specifically to the costumes and costume designers of *Tanztheater Wuppertal* exists in the form of illustration booklets, photo-books and online material. These sources acknowledge and showcase the work of past set and costume designer Rolf Borzik¹⁶ (Servos, 2000) (Servos, 2016a, p. webpage), current set designer Peter Pabst (Wenders & Pabst, 2010) and current costume designer Marion Cito (Servos, 2016b, p. webpage). These resources are primarily intended as visual publications or biographical context, and are not aimed at offering critical discussion of costume. However, the material does raise awareness of the important role that these designers fulfil in the creation of productions,¹⁷ and often includes high-quality photographs of the costumed dancers in performance. These photographs sometimes show features of costume in clear detail, but are often blurred; possibly to allow for a sense of movement and energy. Some of these publications additionally include design sketches, which include drawings of costume and set; although it is not always clear if or how these sketches related to the final costumes worn in performances.

These photographed and drawn images of costume are evocative, and could be used as the basis from which to conduct research. However, they flatten the appearance of the costumes, and make it difficult to perceive the three-dimensionality of garments. In addition, my instincts are that the photographs have been selected as aesthetically dramatic images, rather than as documents to offer information on the costumes. The main issue with using these static images for this research was that they did not allow costumes to be experienced first-hand and in performance, and did not enable me to fully consider how costumes moved on the body, over time, and in relation to a scenographic frame. Because of these factors, in this research I decided to produce material on costumes for myself, through the making of blind drawings while watching recorded material, rehearsals and performances. This approach has been made possible by my having been granted access to rehearsals for three *Tanztheater Wuppertal* performances; titled *Vollmond* (2013), *Two Cigarettes in the Dark* (2013) and *1980: A Piece by Pina Bausch* (2014). These rehearsal visits, amounting to thirty-one hours spread over five

days, have greatly enriched my research by providing opportunities to watch and draw the dancers' first-hand and at different phases of costuming. In the next section, I discuss existing resources on drawing in the fields of costume design and scenography.

2.4 Drawing¹⁸ in costume studies and scenography

In my research, I have found surprisingly few existing studies concerning drawing and costume in the field of scenography. This issue is part of a wider under-representation of drawing research in this field, as theatre designer Kate Burnett identifies when she writes that, although 'drawing has been widely researched and theorised especially in relation to the disciplines of Architecture and the Fine Arts', it remains 'far less' so 'in relation to the Applied Arts' and 'particularly Scenography' (2013, p. 123). In this section, I discuss information on drawing and performance costume, and also consider sources which I have found helpful beyond the context of scenography.

Costume drawings are sometimes included alongside production photographs in publications on prominent stage and costume designers (Spencer, 1973), (Courtney, 1993) (Mullin & Gielgud, 1996), (Koltai, 2003), coffee-table books on film costume design (Landis, 2003) (Landis, 2012), and publications of exhibitions featuring designs for costume and performance (Landis, 2012) (Bowlit, 2014). These texts raise awareness of the expert work that goes into designing and making costumes, and can provide excellent visual reference, but generally offer little critical examination.¹⁹

The scenographer Pamela Howard (2002) offers a key exception to these books by offering a holistic analysis of her practice, which includes some sections on costume (2002, pp. 91-96) and drawing (2002, pp. 23, 37-39, 70-71, 89, 91-92, 93, 95). In Howard's reflection on costume creation, she highlights how a costume may evolve away from the designer's initial sketch, noting that, 'however brilliant the costume drawing, the fitting room is where the real creative costume work begins' [...]; 'the drawing is only the guide' (2002, p. 95). Her discussion points to one of the issues involved in working from

costume designs as evidence left behind from a performance; there may be alterations between what is designed and what is produced. This factor is also highlighted by scenography researcher Joslin McKinney and theatre academic Helen Iball, who point out that ‘design sketches’ [...] ‘often show scenographic intentions for a production rather than what actually happened’ (McKinney & Iball, 2011, p. 117).

In addition to these resources there are many practical books on costume design that focus on drawing (Doten & Boulard, 1956) (Baker, 1992) (Huaixiang, 2004) (Rowe, 2007), or feature sections on drawing (Anderson & Anderson, 1999, pp. 93-136) (Thorne, 2001, pp. 118-139) (Bicat, 2012, pp. 43-65) (Clancy, 2014, pp. 74-75). These books provide how-to guides for sketching the anatomy of different body types; give instructions on conveying facial expressions and a range of poses, and offer advice on the use and application of materials to achieve different effects or styles. These books approach drawing as a method to communicate information about costumed bodies, but their intention is to devise and convey an idea for such bodies, rather than to observe and record them in action.

To date, there are no established drawing methods for spectators to observe and record their perceptions of performance costume. However, there are some studies of scenography that discuss how to record what is experienced during a performance. Books on analysing performance (Pavis, 2003), and general introductions to theatre studies (Balme, 2008) (Fischer-Lichte, 2014) suggest ways to record observations while watching theatre, but tend to focus on written notes and video recordings above drawing. Balme (2008) suggests that written notes²⁰ made ‘during or immediately after’ a performance are valuable because they ‘represent a record of one’s own perception’ (2008, p. 135), while, more recently, Fischer-Lichte (2014) has advocated using notes to retain ‘impressions for later analysis’ (2014, p. 51). However, neither Balme nor Fischer-Lichte acknowledges the potential use of drawing, in conjunction with written notes or as an alternative.

In addition to these books, Patrice Pavis developed a questionnaire in 1985 for spectators to use to make a performance analysis. This resource provides a list of questions for spectators to fill in after having watched a performance, and could possibly be adapted by researchers as a starting point for drawing. However, its aim is to provide an analysis of the entire *mise en scène*, and not specifically an analysis of costume. As a result of this, its guidance on costume is limited to ‘how they work’ and ‘relationship to actors’ bodies’ (Pavis, 1985, p. 209) and I judged this not specific or detailed enough for my study.²¹ More recently, Pavis’s (2003) publication on performance analysis offers a more open approach towards drawing; here, he notes that ‘verbalization goes against an art aesthetic that tries to preserve the *figural* character of stage representation, that is, its irreducibility to words’ (2003, pp. 31-32). In Chapter 5 of this thesis, I discuss Pavis’ theories on the value of drawing and writing as a method of performance response in relation to my findings (p.79).

During McKinney’s (2008) PhD study on audience communication and scenography, she used drawing to gather responses to the performance design (including costumes). In her research, McKinney asked her first participant group to write their responses to her performance *The General’s Daughter*, but asked a second participant group to draw their responses after watching her performance *Homesick*. McKinney found that the “drawing” group ‘were much more disposed towards identifying their subjective feelings and private moments’ (2008, pp. 20-21). This indicates that drawing can allow a spectator to express thoughts about performance that are difficult or even impossible to convey in words. McKinney also found that the drawn images enabled her to ‘see responses to’ her ‘scenography in something approaching a scenographic form’, which for her ‘revealed something of the phenomenological encounter that scenography might be said to offer’ (2008, p. 25). This suggests how the image-centred outcome produced through drawing may “speak” to designers in ways which writing cannot; given that designers frequently use visual languages to communicate in their professional work. My research builds on McKinney’s findings by experimenting with drawing specifically to observe costumed bodies. This will make a contribution to new methodologies for

costume research; an issue that Hann and Bech raise in their observation that there is an ‘absence’ [of] ‘established methods for costume enquiry’ (2014, p. 3).

As this research has developed, I have found it useful to look at drawing approaches beyond costume design and scenography in order to develop methods for my own practice. In particular, I have reflected on my own work in relation to drawings by costume designer Rae Smith and the artist Claude Heath. In Chapter 4 of this thesis, I discuss how I came to look at Heath’s work, and how some of the intentions he has for his practice correlate with my own. My research into Heath focuses on sources that discuss his working methods, and includes both critical examinations by the artist himself (Heath, 2011) and art scholars (Patrizio, 2003) (Lampert & Cooper, 2009, pp. 74-79).

2.5 Summary

In this chapter, I have situated my research within the new and emerging field of costume studies and, more broadly, within scenography and performance studies. As a result of this review, I claim that my research offers three contributions to the field of costume studies. In order of importance, my first and primary contribution is that my research presents new methods of drawing for spectators to observe and record costumed bodies during performance. Second, I offer an extension of the theorisation of costume, through my application of texts by Peirce to interpret, reflect on, and analyse performance costume. Thirdly, I claim that my research provides the first costume-focussed analysis of works by *Tanztheater Wuppertal* in the English language.²²

3 Methodology

This chapter provides an overview of the methodology for my research.

In the first instance, it is important to define my position as a costume designer whose practice needs to be considered in the context of an expanded field of costume design. I situate my practice unequivocally within costume design, however in this research I also employ methodologies that depart significantly from the established traditions of this practice. Specifically, my research employs the innovative method of developing performance outwards, from a centre point of costume and through my leadership as the costume designer-researcher. These two aspects of my approach towards costume design and performance expand the parameters of accepted practice, whereby the costume designer is responsive to the demands of other members of the creative team, and thus do contribute novel methodologies to the field.

As costume designer and scholar Barbieri (2012b) explains, the framework of traditional costume design practice for theatre performance usually positions the costume and the costume designer outside the initial devising process. She describes how ‘the written text, the director, the performer and the space are often the principal starting point in the creative dialogue, with the costume designer often waiting to view the scale model before committing to ideas’ (Barbieri, 2012b, p. 148). As Barbieri points out, a result of this structure is often that ‘the role of the costume designer’ [...] ‘can be relatively de-centred from the initial creative impetus’ (2012b, p. 148). In addition to such de-centring, this hierarchy within collaborative performance practice is also problematic for costume designers, in that it can assign authorship of the costume to the director as opposed to the designer or maker.

While the model box approach is useful in certain aspects of theatre-making, I argue that my methodology productively re-centres the costume designer in costume research, through the way in which I guide the creation of performances myself through the lens of costume and my role as the costume designer. In so doing, my work offers a challenge to

the conventional working processes that Barbieri describes. By re-positioning the designer and the costume at the centre of the development process; performances are conceived, designed and developed specifically from and about costume. Importantly, Barbieri also notes that the traditional model box approach to costume creation can ‘displace design processes specific to body and dress for performance’ (2012b, p. 147). My research supports this view, and my methodologies do encourage the design of costumes that are less illustrative, more experimental, and more sensory.

In addition to traditional character-based or text-centred approaches towards costume design there exists an alternative history of practice in which the potential to devise performance through the lens of costume is embraced. It is within this trajectory that I contextualise my methodologies for costume design used in this research. Within a pedagogical context, a commitment to devising performance through the lens of costume can be found in the non-mimetic, non-textual costume experiments made by Oskar Schlemmer. In an article published following a Q&A at the V&A on Russian avant-garde theatre, Bauhaus scholar Melissa Trimingham highlights this centrality of costume to Schlemmer’s work, observing that ‘Schlemmer was experimenting in quite extreme ways of dealing with the body through costume’ (Trimingham & Barbieri, 2016, p. 270). Within that same Q&A, Barbieri draws attention to the alternative history of costume design practice, wherein costume is used to inform the performance during the development stage:

a close study of Mikhail Larionov’s design for *Chout* in the V&A archives reveals that the realised costume often preceded not only the interpretation of the story in the rehearsal room, but often its devising. In my research for the new book, I have found several examples throughout history of the material costume preceding and guiding the process of choreographing the performance.

(Trimingham & Barbieri, 2016, p. 272)

A more recent example of pedagogical costume methodologies which explore non-textual, non-naturalistic approaches to costume design can be found in Barbieri’s research into

the application of Laboratoire d'Étude du Mouvement (LEM) for the teaching of costume design for performance (2006) (2007). In a collaborative project between costume students at LCF (London College of Fashion) and DAMU (Theatre Faculty, Academy of Performing Arts, Prague), this work investigated how the 'language of the body in movement can take precedence over the written word in the interpretation of text in the teaching and practice of costume design' (Barbieri, 2006, p. 112). During the project, students were asked to develop 'costume-objects' (Barbieri, 2006, p. 113) for a visual, costume-based performance with no text, using two classic plays as starting points. This method used 'the idea of the costumed body as a universal communicator' in a multi-lingual context to aid 'the creation of work that, in turn, suggested and created movement' (Barbieri, 2006, p. 117). My own approach towards costume practice supports this focus on costume-based performance, made in dialogue with the moving body and space. However, my methods also extend this work, by exchanging the source of the performance from a play to aspects of costume; thus creating performances about costume through costume.

In a contemporary context, an example of practice based research in which costume is used as a means of creating and developing performance can be found in the work of performer and somatic practitioner Sally E. Dean (2014) (2016). In Dean's Somatic Movement & Performance Project, she works in collaboration with costume designers/visual artists Sandra Arròiz Lacunza and Carolina Rieckhof to explore the potential of Somatic Costumes; costumes that are 'embedded within sensation and imagery' and 'designed to generate specific body-mind experiences' (Dean, 2016, p. 99). Through this work, Dean clearly situates costume as an initiator and informer of performance work, citing how, through her method; 'the aesthetic and movement of the performance work comes from the somatic experiences (kinaesthetic and sensorial) of the costume, rather than the costumes being designed to enhance an aesthetic already established in advance' (2014, p. 81). My own methodology for costume practice aligns with Dean in this sense of using costume as a resource from which to develop performance. However, my approach also deviates from and extends Dean's method by showing how the costume designer can themselves lead and devise performance through

the lens of costume. This elevates the position of the designer in the creation of costume-focussed performance work.

Having contextualised my costume practice within the expanded field of costume, and outlined my position as a costume designer in the process of performance making, I now discuss each of the three main components of the research methodology in turn: drawing, Peircean theory, and costume practice.

One intention of this thesis is to develop existing drawing approaches for costume researchers to record their perceptions of costumed bodies. To do this, I use drawing to record my observations of a selection of works by *Tanztheater Wuppertal*. In accessing these *Tanztheater Wuppertal* productions, I have wherever possible witnessed costumed bodies first hand. I have been fortunate to have attended company rehearsals in addition to performances, and this has enabled me to observe the costumes up close; on moving bodies, and in relation to aspects of a scenographic frame. I have also supplemented this material by using a video recording of the production *Café Müller* (1985). Using this video in addition to direct experiences of rehearsals and performances has made it possible for me to access more productions within the time span of this study. Nevertheless, when using the video recording, I have tried to remain conscious of its limitations. As Joslin McKinney and Phillip Butterworth (2009) note, in recorded performance ‘the multi-sensory experience of live scenography is altered’, so that ‘auditory and visual’ information is ‘prioritised’, while at the same time ‘spatial dimensions involving depth, scale and proportion’ are flattened and ‘adapted’ (2009, p. 8).

Drawing has been the focus of a few recent studies in costume and scenography (Gravestock, 2011) (Gravestock, 2013) (Burnett, 2013) and practice-led projects (Flight Drawing, 2013). In scenographer Burnett’s (2013) examination of set, storyboard and costume design drawings, she notes how her ‘involvement with the sketch’ is often as much to do with what is left ‘*un-filled in*’ (2013, p. 128) as it is to do with the lines made visible on paper. This observation hints at Burnett’s tacit knowledge as a practitioner; in her work she is involved in *making* drawings and thus she is also adept in *reading* them;

both in terms of what is present as mark and in what has remained absent. These insights, made from Burnett's perspective as a designer who uses drawing, were at first encouraging for this research, but Burnett does not develop her inquiry beyond the notion of drawing for design.

My research and Burnett's study share certain elements; in that both produce interpretations of what was observed (and what was not) through drawing. However, this thesis also builds on Burnett's research by embracing the potential of drawing as a research tool beyond design exploration. This approach is guided by personal experiences watching costumes and performing bodies. As these interpretations are influenced by my training and practical experience in costume; they not only offer individual but also informed insights into costume.

The designer Hannah Gravestock (2011) identifies the importance of her intuitive understanding in her PhD study, which uses drawing as the 'primary research method' (2011, p. Abstract) to develop designs informed by the physicality of performing bodies. Gravestock describes how she found drawing to be a useful method in this research, because it allowed 'an encounter with the performing body that' was 'both sensory and analytical', and made her 'experience[s] [...] 'externally visible' (2011, p. 24). Her research shows how the embodied practice of drawing can be an effective way for costume designers to evidence their responses to the body in performance, and demonstrates how drawing enables costume practitioners to visualise the tacit knowledge which informs such encounters. Gravestock indicates this potential when she notes that her drawings and interpretations 'are specific' to her 'own experiences', as well as 'the time and space in which the drawings are created'; and that 'it is precisely because of these unique qualities' that her work 'is able to provide new understanding' (2011, p. 24). In my research, I explain and describe my drawn observations through written analysis and visual aids, to externalise the knowledge of costume that I have gained through my experience and training in costume design.

A further example of an application of drawing that is of relevance to this study can be found in pedagogical research by Barbieri (2007) on movement and drawing in the teaching of design for performance. In March 2007, Barbieri worked with director and teacher Lilo Baur and drawing artist-researcher Charlotte Hodes, to lead an interdisciplinary Moving/Drawing workshop for performance design students at the University of the Arts London, UK. This workshop developed out of questions concerning the potential to integrate the moving body more fully within the artistic process and teaching of performance design (Barbieri, 2007, p. 4). Following this point of enquiry, the workshop sought to investigate ‘the possibilities of expanding confidence in drawing the figure through movement and through a growing awareness of the expressive presence of our own bodies’ (Barbieri, 2007, p. 4). In this way, exercises were designed to explore and develop new understandings of the body through movement and drawing (2007, p. 13).

During the workshop, performance design students were asked to take part in a range of activities focussed on movement and the body, such as warm-up movement techniques, stretching, team games designed to instil fun and risk-taking, drawing on the floor, and drawing the body in movement. Following student feedback given after the event, it was found that the participating students had ‘developed their understanding of performance, redefined their own creative process as a result of the workshop’, and on occasion even ‘redefined their relationship to their work and the way they positioned themselves in relation to performance’ (Barbieri, 2007, p. 21). Barbieri points out that these findings suggest how an awareness of ourselves as moving bodies ‘can help us access and harness our creative responses with more clarity and directness’ (2007, p. 21).

In relation to this research, the Moving/Drawing workshop offers a relevant example of research practice in the field of performance design where drawing is used to understand and capture bodies in movement. However, in this work drawing is primarily being developed as a method for the creation and teaching of performance designs. In this way, this research extends the findings of the Moving/Drawing workshop by exploring the

potential of drawing as a means for costume practitioners and researchers to look closely at costumed bodies in performance from the perspective of a spectator.

In the development of methodologies for this research, I have also looked at the drawing practice of theatre designer Rae Smith. Smith, who frequently uses drawing in her theatre design work, has also explored alternative forms of drawing through artistic residencies. In a discussion of her 2002 drawing residency at Wimbledon College of Art in London, Smith (2003) hints at the potential value of ‘having to get rid of your habits which are to do with delivering’ in her shift towards fine art drawing (2003, p. 108). She discusses how she felt she was eventually able to ‘punch through a little gap’ to leave her habits behind, which left her free to try out new ideas and approaches (Smith, 2003, p. 108). This account reveals how departing from habitual approaches can lead to new possibilities for the designer to draw beyond a design remit. This in turn shows the potential for designers to use drawing beyond design work in their research of performance. However, in her work Smith focuses on memory and her imagination to draw events from the past, whereas this research uses drawing during the event, to capture moments in their unfolding.

Beyond scholarship on design for performance, a 2016 study by Belgium-based artist Brooke Carlson provides an example of a recent investigation into drawing within the context of performance practice. In her research, Carlson (2016) focuses on ‘the tactility of the drawing discipline’ (2016, p. 223) within performance through a case study of 2015 performance installation *what remains and is to come* by choreographers Katrina Brown and Rosanna Irwin. During *what remains and is to come*, breath, body, paper, charcoal and repetitive gestures are used by performers to make marks on a floor surface.

Through this mark-making, Carlson (2016) cites the piece as an exploration of ‘the act of drawing and its inherent relationship with time through a unified experience of body, material and surface’ (2016, p. 224). Here, she claims ‘each mark that results from the body in motion is a record of a moment in time’ [...] ‘drawing physically marks and *draws* the space – creating a locus – that a certain position of the body has occupied’

(Carlson, 2016, p. 224). Through this argument, Carlson's research posits that 'the mark (deposited by the body in action)' is 'indexical to the timeframe in which it was created', and that therefore 'the drawing produced by the remnants of action embodies a perception of time' (Carlson, 2016, p. 233). This notion of drawing embodying a perception of time is productive for this research into costumed bodies, as it hints at a value in drawing above note-taking. If each line and mark is indexical to the time created to make it, then a drawing reveals information about time and how time was experienced by the person drawing in ways that may not be possible through writing.

In fine art practice, the work of British artist Michael Croft offers a relevant application of drawing in relation to this study through his research into the embodied nature of drawing. In a reflection of his own practice, Croft (2016) considers his drawing-based paintings through the lens of experiential space and the movements that are made by his body during the process of making artworks. In this reflective text, Croft (2016) highlights the significance of such self-movement made while drawing, noting that his recent work is 'concerned with an experiential approach to space, which, if one considers the extent of movement within, as well as externally to, one's body, cannot 'not' concern movement' (2016, p. 19).

Croft then considers specific aspects of his own drawings to observe how drawn marks evidence the action of his body over time. Here, he notes how one section of a work 'has been physically pulled forward' to the position where he was 'positioned in the triangular space', showing how 'a large aspect' of his 'motivation' was thus 'embodied ambiguously in the visual work' (2016, p. 29). Croft's research, though outside the field of performance studies, is nonetheless pertinent to this study, as his findings suggest how drawing outcomes record a person's experience of being, over a certain period of time and within a particular place, and thus record information that not only relates to what was seen, but also to how it was seen and experienced by a body drawing.

In this study, my own practice of blind drawing has been significantly informed by the work of drawing artist Claude Heath. Heath has developed a variety of methodologies that involve variations on blind drawing; including blindfolding himself, drawing from touch, and drawing with his left hand. His motivation for developing these complex mechanisms stems in part from an attempt to keep his mind open while in the act of drawing, so that he can ‘draw without being compromised’ by his existing knowledge, and combine ‘chance and control in a way that allowed neither to dominate’ (Heath, 2011, p. 90). Through this endeavour, Heath’s limitations each serve as a means of ‘moving the goalposts’, and ‘changing the rules along with the subject matter, placing obstacles’ [...] ‘without making it impossible to work’ (Heath, 2011, p. 94). In this research, I looked to Heath’s practice as an example of a rationale for blind drawing that celebrates its ability to counteract tendencies; such as to pre-conceive a subject or work towards a desired aesthetic. However, this thesis also extends Heath’s work, by offering a new and specific application of blind drawing in a methodology specifically adapted to the subject of the costumed body.

In this research I use drawings as memory aids to recall specific details of my experiences as a spectator after the event of watching. In this regard, it is important to consider research outside performance studies on drawing and memory. In the field of psychology, a study by Jeffrey Wammes, Melissa Meade and Myra Fernandes (2016) offers a recent example of research in this area. Their experiment aimed to find out ‘whether drawing provided a measurable advantage over passive note-taking’ (Wammes, et al., 2016, p. 1753). The study was comprised of seven experiments with slight variables based on a central framework, in which participants were separated into different groups; asked to either draw or write words, and then later asked to recall the words without the drawings or writings present. The results of the study, summarised below, are conclusive:

Our results showed unequivocally that drawing pictures of words presented during an incidental study phase provides a measurable boost to later memory performance relative to simply writing out the words, once or repeatedly. [...] Specifically, drawing led to better later memory

performance than adding detail to written words, physical characteristics of words, creating mental images of words and viewing pictures of the words.

(Wammes, et al., 2016, p. 1769).

This work by Wammes, Meade and Fernandes suggests that my use of drawing in this research to produce a record and memory aid of spectatorial experience is justified, and is likely to enable recall more effectively than writing notes alone. However, their research lacks detail regarding what kinds of drawings the participants made, or the experiences of the participants. In this respect, it is interesting that images of the drawings are not included in the main text of their published article about the study. This research takes a different approach, and extends their findings, by looking in detail at blind drawing as a particular drawing approach and by looking closely at the specific and complex subject of costumed bodies in performance. In addition, this research prioritises the drawing outcomes in the representation of the research, by discussing aspects of the drawings in detail and by including images of them throughout this written dissertation.

This thesis focuses on the particular method of blind drawing; an approach in which the artist-researcher refrains from looking at their surface while the drawing is being made. In what follows I describe how, prior to settling on this specific method, I tested approaches to drawing through practice, reflection and textual analysis. During my research into *Café Müller* (Section 4) I initially tested drawing approaches that are common to the field of costume design; namely observational and sighted methods focussed on creating a readable image of a costumed body. I conducted this testing through my own practice, producing images of costumed bodies in *Café Müller* from my perspective as a spectator (Section 4.1, *Figure 2*). However, I found that this application of costume design methods to a spectatorial enquiry posed several issues, including over-reliance on memory, pre-conceiving the final outcome, and an over-concern with the final aesthetic. To address these concerns, I conducted a textual analysis and reflection of methods of costume design drawing in relation to my own practice (Section 4.1, p.49-52).

This analysis and reflection supported my findings, and suggested a need to pursue alternative approaches for the drawing practice.

Following this initial testing stage, I broadened my research to consider the work of theatre designer Rae Smith. Smith has expanded her drawing practice beyond her work as a theatre designer, through residencies in which she creates work that is closer to fine art than theatre design. My reading of Smith's shift from design towards fine art opened up the potential for me to explore an alternative form of drawing in my research. I followed up this potential with further research into the practice of Claude Heath, an artist whose argument for blind drawing offered a rationale to mitigate the issues of over-reliance on memory, pre-conceiving the final outcome, and an over-concern with the final aesthetic that I had encountered in my initial testing of drawing methods. Further research into the method of blind drawing through reading and analysis revealed it to be a potential means of attaining a heightened attentiveness towards a subject. Having identified this potential opportunity, I began to directly test the blind drawing approach, as a means of attentiveness and as a method to record the observations and experiences of spectators through a study of *Café Müller*.

In recognising that this research makes use of my own personal experiences of costumed bodies and existing knowledge of costume design, it is important to consider the research method of autoethnography. Autoethnographic researchers Faith Ngunjiri, Kathy-Ann Hernandez and Heewon Chang define autoethnography as 'a qualitative research method that utilizes data about self and its context to gain an understanding of the connectivity between self and others within the same context' (Ngunjiri, et al., 2010, p. 2). Their definition points to the key idea that underpins the autoethnographic approach – an acceptance that all research is, in essence, 'inextricably connected to self – personal interest, experience and familiarity' (Ngunjiri, et al., 2010, p. 2). In this thesis, I actively refer to these connections between researcher and research throughout the dissertation; from my initial explanation of the motivations for the research project to my reflections on personal experiences of watching costumed bodies.

Mariza Méndez (2013) points out that one advantage of autoethnography is that it ‘allows researchers to draw on their own experiences to understand a particular phenomenon or culture’ (2013, p. 280) and thus ‘allows the researcher to write first person accounts which enable his or her voice to be heard’ (2013, p. 282). The fact that autoethnography allows a space for personal experience and the first person narrative makes it of great value to costume research, as it can be used to prioritise and validate the under-represented voices of costume practitioners within scholarship. This research makes use of the first person narrative and personal experience when appropriate, to help me make my voice as a costume designer explicitly present in the writing and to communicate personal insights into costume.

A main concern associated with autoethnography relates to the emotive content of data and the vulnerability of the researcher. As Ngunjiri, Hernandez and Chang (2010) explain, autoethnographic research often involves the researcher confronting highly personal and painful information, leading to concerns about researchers ‘dealing with sensitive issues that may cause self-disclosure/exposure’ (2010, p. 8). They point out that ‘vulnerability is part of what makes reading Autoethnographic works so compelling, as researchers expose their pains, hurt, loss, grief, heartbreaks, and other emotions experienced as they travail through events in their lives’ (2010, p. 8). This research does not deal with information that is delicate to the degree which is being discussed here, and so these issues of vulnerability are not of primary concern in this study. In this sense, it can be said that there are significant characteristics common to the autoethnographic approach that this research does not share.

To summarise, this research shares some important aspects with ethnographic research, particularly in the sense that I am writing unashamedly from my position as a practitioner of costume design and drawing. Within this research, I discuss my own personal experiences, and frequently use the first person narrative as a means of making my practitioner-voice present in the thesis. Where relevant, I share my feelings, memories and thoughts to give insights about specific moments of costume from my perspective as a designer and spectator. In these ways, this research aligns with an

autoethnographic approach. However, this research is also distinct from much autoethnographic scholarship, in that it does not involve me confronting highly sensitive and painful autobiographical material.

A further objective of this thesis is to provide interpretations of costume using Peircean theory, costume studies and scenography. I use this conceptual framework to interpret key moments of perception that I have captured through drawing. In the early stages of my study, I use texts by Peirce that concentrate on his semiotic theories (Peirce, 1932) (Peirce, 1934) (Peirce, 1998). However, I later reflect on other writings by Peirce, which are more focussed towards epistemology (Peirce, 1992). This shift in my theoretical framework helps me to attend to specific questions and issues that emerge through my practice; and I discuss my reasons behind this shift in more detail in Chapter 5 (see p.82).

Texts by Peirce on epistemology enable me to critically think through feelings of expectation, surprise and doubt that I experienced while watching costumed bodies in rehearsal and performance (see Section 5.2, p. 81 and Section 6.2, p.105). These considerations in turn help me to translate intuitive knowledge informed by my experience as a practitioner into words. The notion of tacit knowledge has been examined by the philosopher Donald Schön (1983), who suggests that ‘we are in need of inquiry into the epistemology of practice’, as ‘competent practitioners usually know more than they can say’ (1983, p. viii). Schön proposes that learning how to engage in reflection; both retroactively, as ‘knowing-in-practice’ (1983, p. 61) and in the moment of doing, as ‘reflection-in-action’ (1983, p. 62), can result in new insights into intuitive knowledge that is difficult to articulate to others. He proposes that practitioners who reflect are able to ‘surface and criticize the tacit understandings’ of their ‘specialized practice’, and ‘make new sense of the situations of uncertainty or uniqueness which he’ or she ‘may allow himself’ or herself ‘to experience’ (1983, p. 61).

Over the course of this research, I have critically reflected on my practice at different points and in different ways. In the initial stages, while watching works by *Tanztheater Wuppertal*, reflections were recorded entirely through drawing and some annotation; and

not in a notebook or journal. After each period of drawing, the resulting outcomes were then returned to in a process through which each image was carefully looked at, and different elements were thought about in detail in relation to theoretical sources. The interpretations produced out of these periods of looking and reflection were then used to guide and propel the costume practice. In addition, when the research was later written up into this dissertation, the act of writing and looking again at the drawn outcomes sparked further reflections.

A further objective of this thesis is to employ costume practice to explore, play with, and reflect further on questions, uncertainties and interesting findings that come to light through my watching and drawing. I use my own costume practice to carry out different workshops and residencies; utilising costumes that I have designed and made and testing them with and on volunteer performers. These laboratories provide a practical space for me to test out particular aspects of my research through the lens of scenography; inviting unpredictable forms of knowledge that are unlikely to be conceived of through writing or thinking alone. In this sense, I concur with Howard when she writes that ‘there is a great difference between theoretical ideas and what actually happens in practice’ (2002, p. 90).

In addition to workshops and residencies, in this research I work as costume designer with a dancer-choreographer, to create three experimental performances which are then presented in public spaces and in front of an audience. In these works costumed bodies are displayed without text or narrative; and so meanings are evoked mainly through the costume and the choreography of the performer. I use theoretical and conceptual frameworks to describe and explain my view of what happened during these performances, however I also discuss how, for different spectators, things are likely to have happened differently and to have been perceived in alternative ways. McKinney identifies how, in a scenographic frame, ‘the impact of the [...] ‘image relies both on the potential of the images created by the scenographer, and the extent to which spectators pursue active modes of viewing’ (2008, p. 10). In my performances, I did not present each costumed body within a designed scenographic frame, but instead placed costumed bodies into existing public spaces; such as museums and galleries. Nonetheless, these

bodies guide interpretations through my intentional design, while allowing space for audience members to depart from these interpretations in their readings.

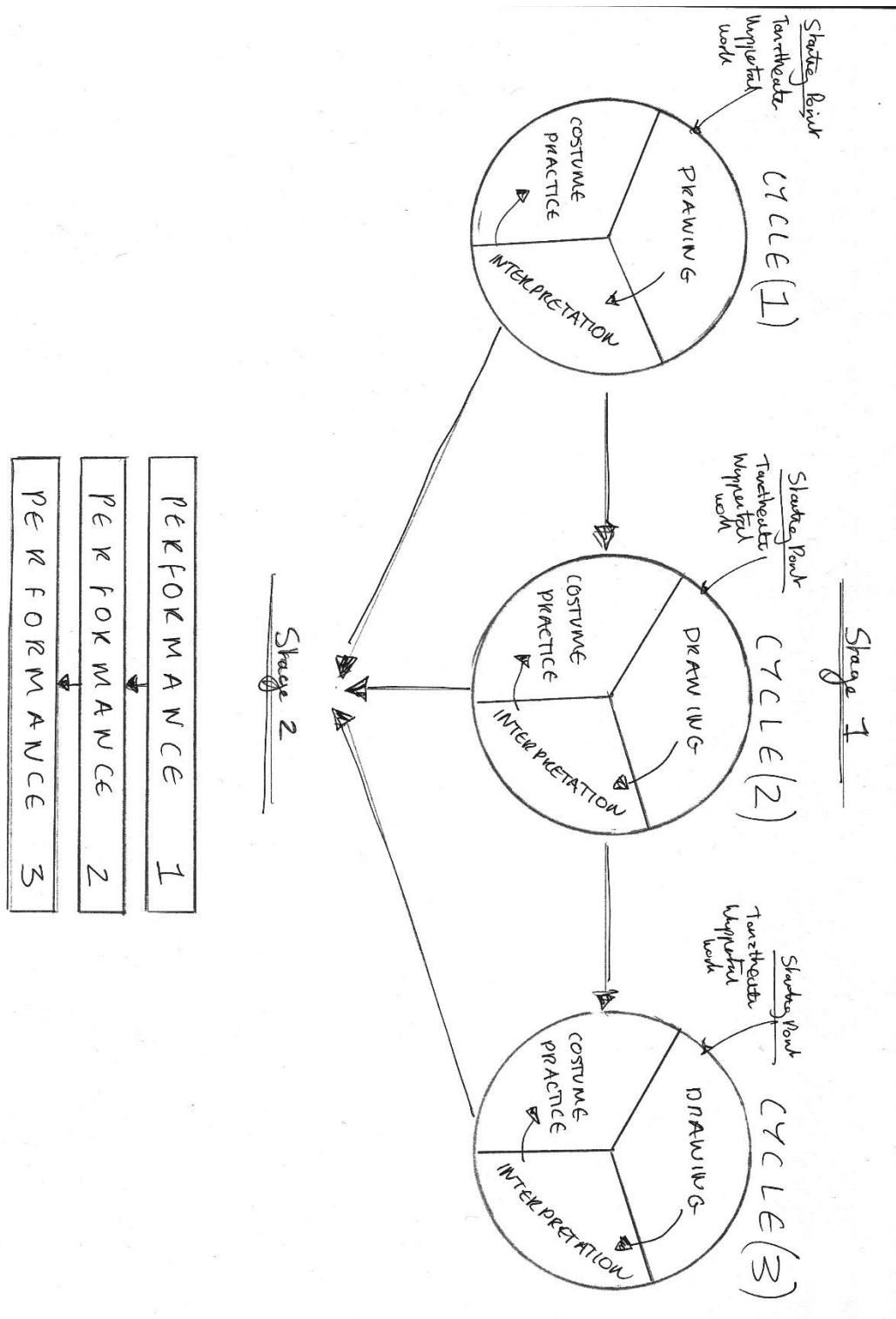


Figure 1. Diagram of Research Methodology (drawn by Katie Barford).

4 Watching Costumed Bodies in *Café Müller*: process, semiosis, and blind contour drawing

This chapter centres on my experiences and activities while watching costumed bodies during a full-length DVD recording of *Café Müller* (1985); a *Tanztheater Wuppertal* performance that premiered in 1978. I begin by describing how, when I drew these costumed bodies using styles of drawing informed by costume design, I felt my drawings did not reflect the processual way in which these bodies moved and changed over the course of the performance (Section 4.1, p.47). Using examples of my drawings, I chart my subsequent experimentation away from costume design drawing styles into a blind contour method; offering an account of the difficulties and discoveries that this led me to (Section 4.2, p.52).

I then refer to theories by the philosopher Charles Sanders Peirce, to explain how I identified an analogy between costumed bodies, blind contour drawing, and Peirce's notion of infinite semiosis (Section 4.3, p.58). Here, I propose that these three elements all share the qualities of being processual and open-ended, and describe how this analogy helped me to understand costumed bodies and blind contour drawing as processes. I also explain how this reflection on process led me to consider moments that had been key in my watching of costumed bodies in *Café Müller* (1985) through tracing my drawings and looking for repetitions in marks and lines. In the final section of this chapter, I discuss what happened when I used a drawing of one such key moment as the catalyst for my own costume experiments, carried out through a workshop with volunteer performers at Wimbledon College of Art in London (Section 4.4, p.63). Here, I discuss the outcomes of specific experiments to offer findings about how costume works in relation to a body in performance.

4.1 Methods of costume design drawing

(See also supplementary images on USB Drive, folders: 1.Drawings/1.Café Müller)

While *Café Müller* has been described by art historian João Florêncio (2015) as one of Bausch's 'signature' (2015, p. 55) dance works, it does not have the 'monumental' (Manning, 1986, p. 66) proportions that characterises many productions by the choreographer. As the dance historian Susan Manning describes, dance works devised by Bausch following *Café Müller* were typically 'monumental'; did 'push the performers' and spectators' endurance beyond the usual limit of a two-to three-hour performance', and tended to feature '20 or more dancers always onstage' (1986, p. 66). In contrast, *Café Müller* is far more intimate: it features only six dancers and is just forty five minutes in length. I judged that the small scale of this production offered a useful "contained context" for me to begin my drawing; enabling me to discover potential problems prior to researching larger-scale examples. The original production of *Café Müller* premiered on the twentieth of May 1978 at the Opera House, Wuppertal.²³ However, in my research, I used a full-length recording of *Café Müller* (1985), also filmed at the Opera House, Wuppertal, which was directed by Bausch herself over a four day period in May 1985. Rolf Borzik designed the set and the costumes for this production.

When I watched this 1985 recording, my first impressions were of a dimly lit café space filled with discarded chairs and tables. My attention was then drawn towards two female dancers, who resembled sleepwalkers in their stumbling steps, closed-eyes, and outstretched hands, which they used to feel their way ahead. In this recording, one of these sleepwalking figures is played by Pina Bausch, although this role has subsequently been taken by other dancers. Bausch and the other "sleepwalking" figure, danced here by Malou Airaud, were costumed in thin, loose off-white gowns, no bra, bare feet, and long tangled hair. The combination of this thin, fragile clothing, and the dancers' unsighted vulnerability, brought to my mind images of hospital patients, and ghosts.

As I watched, these two dancers struggled to negotiate their cluttered surroundings without the use of sight, often hitting against the hard furniture. The camera then focused in on Airaud; she was approached by a suited man who carefully lifted chairs out of the way so that she did not hit against them. In the premiere of *Café Müller*, this role was played by the costume and set designer Rolf Borzik, but here it is danced by Jean

Laurent Sasportes. The path cleared by Sasportes led Airaud into a gentle embrace with a man wearing loose trousers and a cotton shirt; performed by Dominique Mercy. For a few moments, their embrace felt like a key moment of hope in the performance; as Airaud's isolated, searching figure found comfort and solace in human contact. However, at that point a third suited man appeared, danced by Jan Minarik; he pushed Airaud and Mercy apart and repositioned them into an awkward hold which they could not maintain; Airaud fell to the floor with an unpleasant thud. Over a series of increasingly brutal actions, the couple kept attempting their embrace, while Minarik repeatedly repositioned them and Airaud kept falling to the floor. After several iterations of this sequence, Airaud seemed to give up; she staggered towards the back of the stage space and sat on her own in the corner; throwing her dress off her body to the side.

At this point my attention was drawn to a red-haired woman, dressed in a bulky black coat and a bright blue dress, performed by Nazareth Panadero. She tottered back and forth across the stage in her high-heels, sometimes leaving via the side-doors only to return a few moments later; as if uncertain where to go. I chose to focus on Panadero's red-haired figure for my first drawing, as I was interested in the way her movements and costume distinguished her from the other female dancers. In his study of *Café Müller*, Florêncio observes that the red-haired woman seems as if she has come from an 'exterior world' (2015, p. 58) from that of the staged café, while the dance-theatre scholar Norbert Servos notes that; 'her vocabulary of movements, unlike that of the two female dancers, comes from everyday life; her outfit is provocative' (2008, p. 65). In my research, I was interested to see what would happen when I used methods of costume design drawing to record Panadero's moving body in performance. My intentions here were to heighten my attention towards her costumed body; to produce a visual record of my observations; and to refer to my drawings after the event, so I could reflect further on moments that had been key in my watching. In what follows, I describe my findings.

Whilst making my first drawing of her red-haired figure, I repeatedly checked and refined my work, out of a desire to produce a "realistic" final image. This desire stemmed from

methods of costume design drawing; where it is important that the end result depicts an accurately proportioned figure. As the stage designer Gary Thorne (2001) points out, ‘in costume design, the figure’s shape and proportioning is an all-important part of their character’ (2001, p. 124). Given that designers work ‘according to the proportions of the average human’ (Rowe, 2007, p. 40), it is perhaps no surprise that costume design books emphasise the value of life drawing (Rowe, 2007, p. 38), and offer guides on drawing anatomy (Anderson & Anderson, 1999, pp. 97-104) (Huaixiang, 2004, pp. 2-10). In undergraduate courses on costume design, life drawing can be a portfolio requirement (London College of Fashion, 2016) (Wimbledon College of Arts, 2016), or even a compulsory part of the curricula (University of Edinburgh, 2016).

As the theatre designer Kate Burnett (2013) identifies; ‘traditionally, for designers and artists, a foundation of art training and education has been observational drawing, whether of architecture, nature or the life model’ (2013, p. 124). However, the centrality of the body to costume design means that life drawing can be understood as providing an additional purpose; in that it provides a way to more fully appreciate the three-dimensional human form around which costumes are designed. This relationship is hinted at by the scenographer Pamela Howard (2009) when she writes; ‘the constant practice of life drawing is the anchor for artists to develop an anatomical understanding that underpins costume creation’ (2009, p. 163).

Life drawing also helps costume designers to develop a proficiency in drawing that enables them to communicate ideas effectively to others during production, where, as Rowe (2007) reminds us; ‘good drawing skills’ do ‘inspire confidence’ [...] ‘from the ‘director’ and ‘minimise confusion in the costume shop’ (2007, p. 38). Reflecting on this communicative function of costume design drawing, I realised that it differed from the intentions of my research drawings of costumed bodies. Although I did want to be able to understand, or “read” my drawings of the red-haired woman at a later date, I did not need these drawings to be accessible to others without written explanation. Additionally, I found that my desire to produce a “realistic” image of the red-haired woman was problematic in my research; each time I checked my drawing, my gaze was distracted

away from the recording. This reduced the time I spent watching her costumed body onstage, and disrupted my concentration towards the parts of the performance that I did see and hear.

This shifting of my gaze from paper to screen limited my watching and recording of her performance, to a few select moments that were not necessarily the most “key” in my experience. My drawing (Figure 2) reflects this fragmented viewing through its depiction of the red-haired woman as if frozen at several points in time, rather than as a continually evolving feature of the performance. This outcome mirrors the conventional ‘standing figure’ (Rowe, 2007, p. 44) format of a costume design. However, despite their use of a static pose, costume design drawings are not without movement. Burnett (2013) suggests that ‘a sense of speed and urgency is a feature of scenographic drawing’ (2013, p. 133) that gives an insight into the designer’s thinking process. She describes how particular drawing methods create ‘a sense of liveness’ (2013, p. 133); ‘by working without correction, going over, rather than erasing unsatisfactory marks – indeed using an eraser for atmospherics and texture rather than cleaning up’ (2013, pp. 133-134). Burnett’s research indicates how imperfections, left evident in a drawing, can convey information beyond the purely technical, to evoke more qualitative meanings such as mood or feeling. However, movement is in this sense related to the development of the design idea, and not to the movement and transformation of the body as it appears during performance.



Figure 2. Drawing of red-haired woman in *Café Müller* (1985) (Drawing made in November 2012).

In addition, as I reflected on my work, I realised I was relying on my knowledge of facial expressions and figure poses to “refine” sections of my drawing. In costume design, a repository of different body types committed to memory can provide a starting point for sketches. The costume designer Deidre Clancy (2014) refers to this process in her advice: ‘collect a library of different figure types – old, young, fat, thin, sexy, nerdy, and so on. You don’t have to do this for ever. Your memory, once trained, will come to your aid’ (2014, p. 75). Memory makes costume design drawings quicker and more efficient, leaving the designer more time to spend on their creative idea. However, in this research, my memory was pre-conceiving what I drew; potentially reducing my ability to record unexpected or unfamiliar moments.

4.2 The potential of blind contour drawing

(See also supplementary images on USB Drive, folders: 1.Drawings/1.Café Müller)

I have discussed previously in this thesis the potential limitations of accessing information on costumed bodies through watching filmed performance as opposed to experiencing the live performance event (p.34). While taking these factors into account, the film data provided me with the option to re-watch, and so redraw, particular costumed bodies that had interested me; something that would not have been possible if I had watched the performance live. Making use of this facility, I made a second drawing of the red-haired woman, adapting my approach; moving away from methods informed by costume design.

My intention here was to test if a different approach could help me to record duration and unexpected moments; extend the time I spent watching my subject, and heighten my attention while watching. In this research, I initially looked to the work of costume designer Rae Smith, who has experimented through her drawing beyond the context of costume design. During an interview for her fine art residency, published in *What is Drawing?* (Smith, 2003), Smith associated her 'different use of drawing' with 'the crossing of the border from theatre into the fine art tradition'; noting that this shift in context 'might bring on a culture shock' (2003, p. 123). Her disclosure made me reflect that my research drawings had a different status to my costume design work: from my perspective, they were a research practice but were not works of art. In her fine art practice, Smith drew from her memories, rather than from direct observations made in the moment of watching; and so her intentions were quite different from my practice. However, in my search for alternative approaches, I began looking at the methods used by other practitioners featured in *What is Drawing?*, and found that, as I shall explain, the intentions of the artist Claude Heath aligned more closely with my own.

In his work Heath explores variations on blind contour drawing; a method where a person draws their subject without looking at the paper or other drawing surface (Edwards, 1979, p. 83).²⁴ In art school education, this technique came to be 'widely used by art teachers' (Edwards, 1979, p. 82) after it was introduced by Kimon Nicolaïdes (1941) and later popularised by Betty Edwards (1979). In costume design courses, it is

sometimes used as an initial exercise to improve ‘the development of coordination between eye and hand’ (Thorne, 2001, p. 120).

Adopting blind contour drawing as an approach to record my perceptions of *Café Müller* (1985), I set myself the rules to look at the screen and not at my drawing, and to draw in a continuous line. I also obscured my paper with a cardboard sheet to prevent me from being able to look during this process. As Edwards (1979) acknowledges, ‘the impulse to look at the drawing is almost overwhelming at first’ (1979, p. 85). She suggests that if the person drawing only tells themselves ‘I just won’t look’, they will probably end up ‘stealing peeks’ (1979, p. 86) without meaning to. Using this method, I felt a strong temptation to look at my paper, but found that this faded gradually. This “fading” may indicate my transition to a different type of watching, as it seems to tie in with Edwards’ reasoning that ‘protests from the left’ hand side of the brain subside over time, allowing the mind to ‘become quiet’ (1979, p. 87).

While drawing through the blind contour method, I did find my mind relaxed and cleared, as a result of removing the pressure to produce a “skilful” outcome, and found that this gave me more space to think about costume. This relates to Heath’s finding that drawing blind²⁵ enabled him to ‘not be concerned about what looked aesthetically ‘right’ or ‘good’’, and to instead ‘directly concentrate’ (Heath, 2011, p. 91) on his subject. My fixed gaze led me to spend more time watching and reflecting on the red-haired woman, and to feel less distracted; resulting in a richer watching experience. As a result, I looked at her costume more closely; noticing how her oversized black coat suggested vulnerability, or a desire for protection and comfort. Edwards (1979) proposes that when this shift has taken place ‘you will find yourself becoming fascinated with the wondrous complexity of the thing you are seeing, and you will feel that you could go deeper and deeper into the complexity’ (1979, p. 87). I found myself able to see moments that I had not noticed when drawing sighted; in one scene I saw as if for the first time that the red-haired woman attempted to embrace another dancer. These observations led me to reflect differently on her relationship to the other female dancers. Now, I interpreted her

as an outsider, who, like the sleepwalking figures, represented longing, isolation and an inability to connect with others.

Because I could not see my drawing, I was prevented from using my memory of figure poses to fill in any gaps, or to “refine” my mark-making towards what I considered to be a skilful outcome. The result of this was that I lost some of my control over the drawing, and was forced to record only what I was experiencing. I considered this to be an advantage; identifying with problems relating to control that Heath (2011) describes:

I must have picked up on the idea that ‘facility’ or ‘skill’ in drawing was something to be on my guard against, that it could replace meaningful content if you were not careful. “Draw what you see, not what you know” had been the advice I was given. But how is this achievable, and how to avoid the pitfall of displaying and relying on too much skill?

(2011, p. 95).

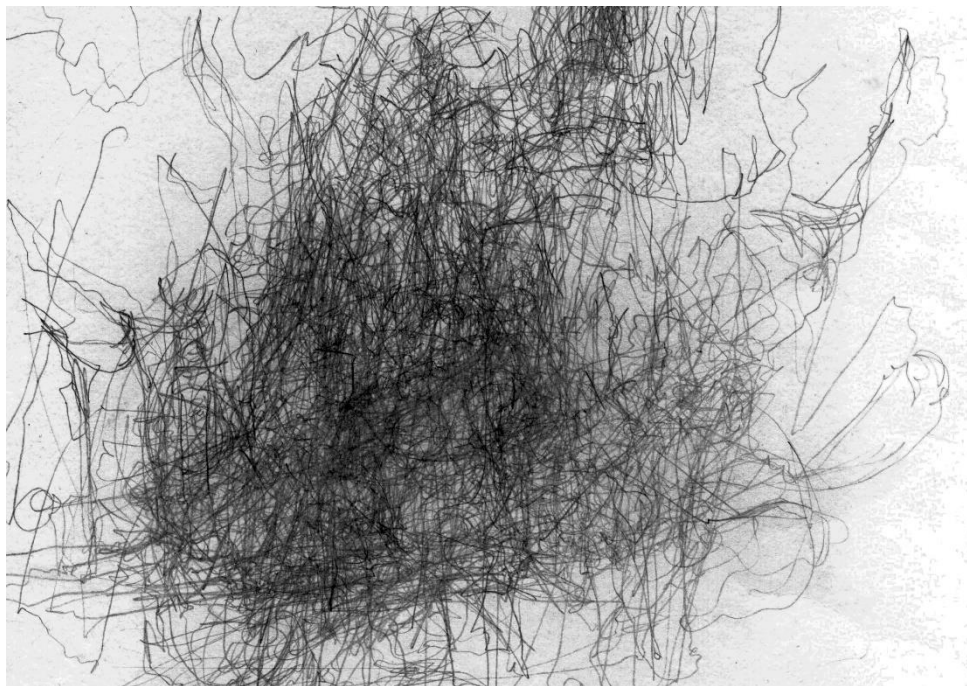


Figure 3. Blind contour drawing of red-haired woman in *Café Müller* (1985)
(Drawing made in November 2012).

The result of my drawing (Figure 3) surprised me; it revealed a dense mass of lines that appeared indecipherable. This surprise was reassuring because it indicated that the

method had prevented me from pre-conceiving the result. The art historian Andrew Patrizio (2003) proposes that Heath's methods 'help to forestall foresight and create the potential for a space of genuine discovery' (2003, p. 34), but maintains that Heath's drawings have a 'recognisable relationship with the object they are based on' (2003, p. 33). This differed from my outcome, where the relationship between image and subject was nearly indiscernible. Patrizio also observes that 'the durational aspect is vital' (2003, p. 34) in Heath's images, and I did find that a blind contour drawing approach allowed me to record the duration of my watching more fully. However, because I could not easily read my drawing, I was unable to access the information it had produced.

In a further drawing, I aimed to increase readability by steadily moving my hand across the paper while watching; this time drawing the sleepwalking figure performed by Pina Bausch. While drawing, I remained conscious of my hand movements, so I could judge my progress across the paper in relation to the timespan of the recording. This distracted part of my attention away from the performance, but I still felt more attentive than I had when drawing sighted. Because of the editing of the recording, there were times when Pina Bausch's costumed body was not visible, however I found these gaps useful because they reminded me that a recording presents only one version of a performance. This helped to keep me alert to the fact that, as Monks points out; 'costume does not remain fully stable or fully knowable, but rather depends on what we see and how we look at what we see' (2010, p. 11). In the finished drawing (Figure 4), my lines were more spread out and had been arranged by the movements of my hand into a pattern. By following these lines from left to right, I could trace my watching from beginning to end. The dispersed marks separated out my drawn observations, allowing me to identify key moments in my watching.

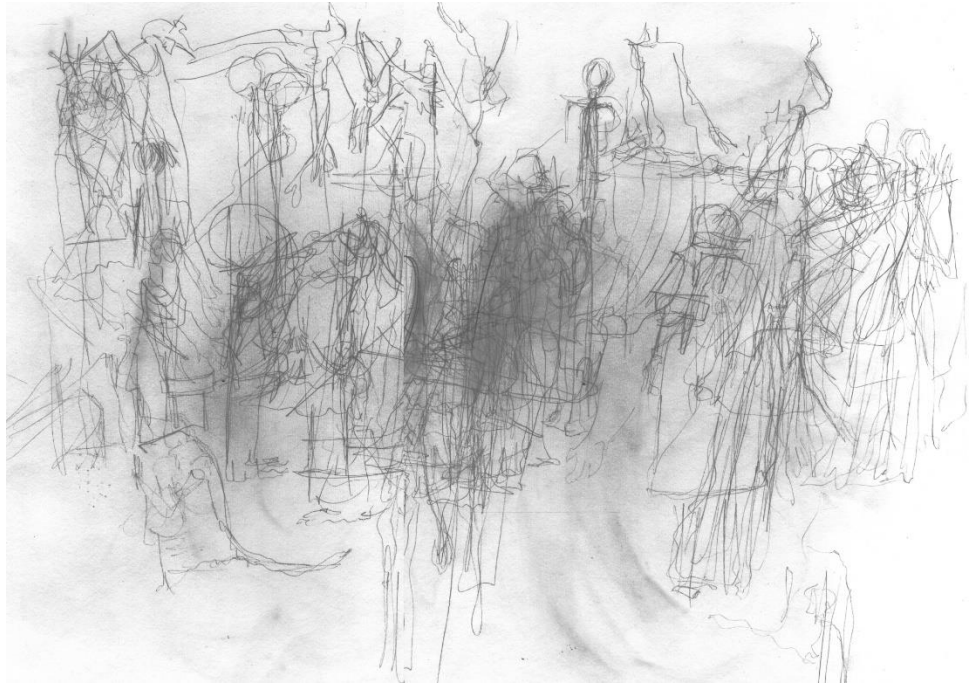


Figure 4. Blind contour drawing of Pina Bausch in *Café Müller* (1985) (Drawing made in December 2012).

Over the following weeks I repeatedly returned to this drawing and found that each time, it became more readable to me and evoked different memories and thoughts. Figure 5 shows a section of that drawing, in which two observations of a costumed body are visible on the left (highlighted by circles). The observation to the right depicts the dancer's leaning-backwards posture; reminding me of the way this caused her dress to swing out at an angle. The right contour of her body shows a curve outwards in a step-shape (highlighted by the black square), that shows my observation of her hip-bone protruding against the thin fabric of her dress. If I had drawn this curve sighted, I would have smoothed out the contour into a more accurate proportion. However, here the exaggeration is useful because it stands out in the drawing, indicating an observation that was important to me.

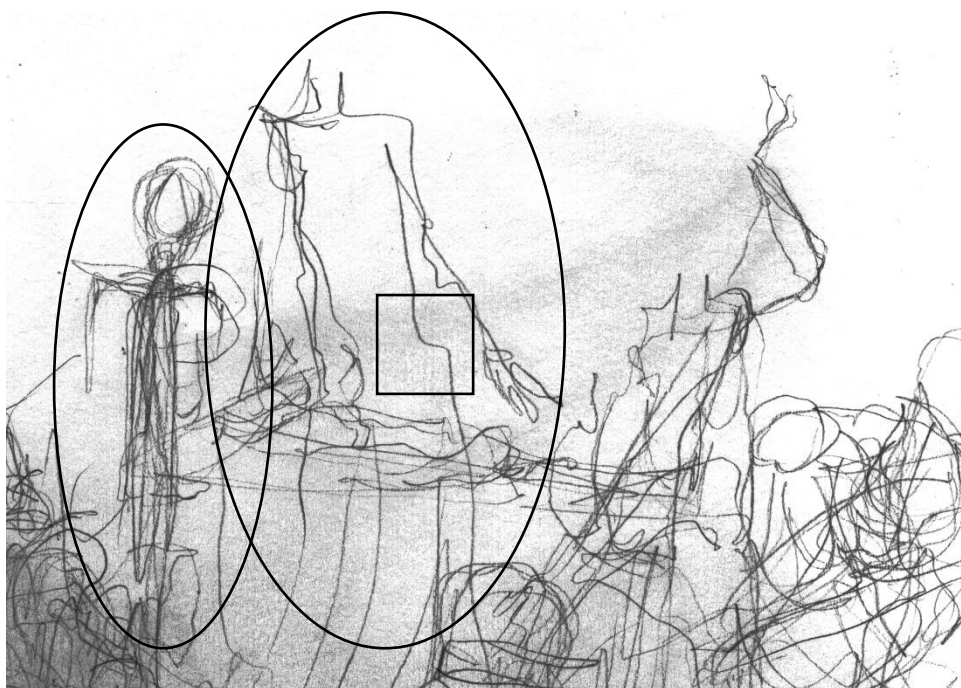


Figure 5. Blind contour drawing of Pina Bausch in *Café Müller* (1985) (Drawing made in December 2012) (Close-up of Figure 4).

4.3 Blind contour drawing, semiosis and the costumed body

When I later reflected back over my experience using blind contour drawing to record my perceptions of costumed bodies, I noticed a potential analogy with aspects of Peirce's triadic theory of semiotics. In this section, I discuss Peirce's theory, and offer my interpretation of a relationship between costumed bodies, blind contour drawing, and Peirce's notion of infinite semiosis; to suggest that they all share (to an extent) the qualities of being processual and open-ended. I then explain how considering this relationship led me to use tracing to recover key moments in my watching, indicated by repeated drawn lines.

As the semiotician Winfred Nöth identifies, the twentieth century philosopher Charles Sanders Peirce 'defined the sign' in his semiotic theory 'in terms of a triadic process, called semiosis' (1990, p. 42). For Peirce, the 'sign' (which he also referred to as the 'representamen') is 'something which stands to somebody for something in some respect or capacity' (1932, p. 135). Peirce believed that all thoughts were signs: he wrote that

‘every concept and thought beyond immediate perception is a sign’ (1998, p. 402). In his theory, “semiosis” refers to the process through which signs/thoughts are produced.²⁶ Peirce described this process as ‘an action’, that ‘is, or involves, a cooperation of *three* subjects [...]; i.e. ‘a sign, its object, and its interpretant’ (1998, p. 411). A visualisation of how Peirce’s triadic relations could work in relation to a piece of clothing is shown below (Figure 6).

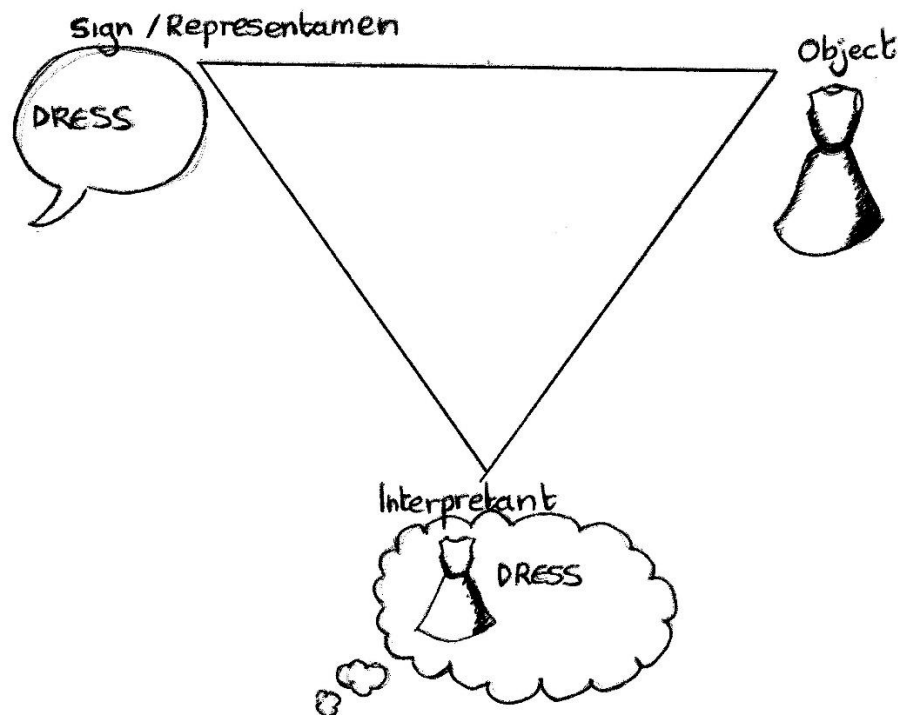


Figure 6. Diagram of Peirce’s triadic model of the sign (drawn by Katie Barford).

During the process of semiosis, new signs/thoughts are created when one sign ‘creates in the mind of that person an equivalent sign, or perhaps a more developed sign’ (Peirce, 1932, p. 135). This second sign, which Peirce describes as a resulting ‘effect’ (1934, p. 324) can also be understood as a person’s concluding thought, or ‘comprehension of the sign process’ (Balme, 2008, p. 79). As Cobley and Jansz identify, it is ‘most often’ conceived as ‘the sign in the mind that is the result of an encounter with a sign’ (1999, p. 23). This new sign was referred to by Peirce as the ‘*interpretant*’ [original emphasis] (1932, p. 135) (see Figure 6).

According to Peirce's theory, each interpretant is a thought; meaning that (as all thoughts are signs) it is able to function in two positions on his triad: as an interpretant and as a second sign/representamen. Through its role as a sign/representamen, it can initiate a new process of semiosis; stimulating a further 'effect' (Peirce, 1934, p. 324); a third interpretant. This cyclic pattern of sign creation is semiosis. If Peirce's understanding of signs is logically continued, the implication is that semiosis has the potential to keep producing new signs/representamens '*ad infinitum*.' (Peirce, 1932, p. 169). Because 'any actual interpretant' produced 'can theoretically be interpreted in some further sign' (Nöth, 1990, p. 43), any 'series of successive interpretants' (Peirce, 1932, p. 169) can, theoretically speaking, be a never-ending and 'continuous process' (Nöth, 1990, p. 43); an infinite semiosis (see Figure 7).

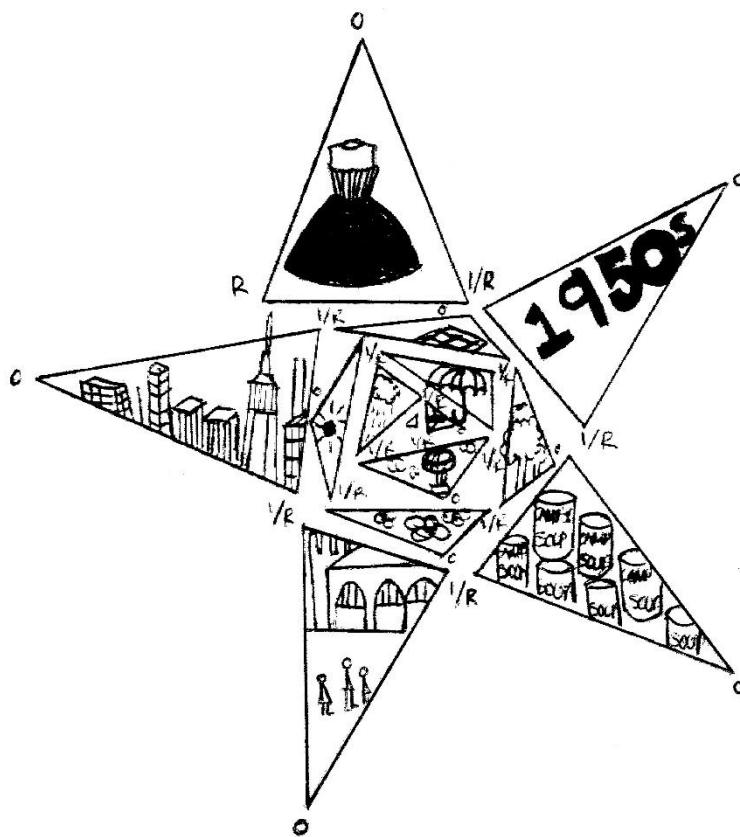


Figure 7. Diagram of infinite semiosis drawn by Katie Barford (adapted from diagrams in Cobley and Jansz (1999, pp. 25-26).

Costumed bodies suddenly seemed to me analogous to infinite semiosis. They can appear to work as an open-ended process; fluctuating in appearance and meaning as they move through space, interact with other performers, and respond to surrounding designed stage components. This interpretation ties in with Monks observation; that the significance of costume can ‘shift continually depending on its relation to the other elements of the performance’, and that audience members experience ‘a constant state of flux’ as they negotiate this ‘flickering system of meanings’ (2010, p. 6). Monks suggestion, that ‘we might imagine viewing costume like a kaleidoscope, with the same ingredients creating new effects and outcomes depending on how it is viewed’ (2010, p. 11), draws attention to certain characteristics that costume and infinite semiosis might be said to share. Kaleidoscopes use a process of reflection to produce a seemingly endless variety of changing patterns and colours. Like infinite semiosis, kaleidoscopes are characterised by possibility, potential, and open-ended-ness.

The blind contour drawing method can also be seen to function as an open-ended process, because it helps its user to “see” each subject afresh rather than assuming its appearance based on what they know. This idea implies that it is necessary to have a knowledge about the subject prior to developing the “skill” of disrupting preconceptions and changing expectations. Nicolaïdes (1941) proposes that blind contour drawing achieves this disruption because it redistributes the balance between the different senses involved in watching. He identifies that using ‘the eyes alone’ can be misleading, because humans draw what they see in reference to memories of similar objects or experiences (1941, p. 6). Blind contour drawing offers a way to counter this tendency, by reducing over-reliance on sight and raising an artist’s awareness of the ‘sense of touch’ (Nicolaïdes, 1941, p. 9). Edwards’s offers a different understanding of blind contour drawing, as a shift from left brain to ‘R-mode’ [right brain] ‘processing’ (1979, p. 83), but maintains that the method helps us to ‘draw only what you see’ [...] ‘and not what you know’ (1979, p. 85). She describes such drawings as a ‘record of your deep perception’ (1979, p. 87), characterised by ‘intuitive marks made in response to the thing-as-it-is, the thing as it exists out there’ (1979, p. 88). These statements augment my suggestion that blind

contour drawings invite added variety and further possibility by helping users to see and record the unique qualities of individual subjects.

My experience of using blind contour drawing corresponded with aspects from both Edwards (1979) and Nicolaïdes (1941) understandings. I did find that using the method gave me an increased sense of touch similar to Nicolaïdes description. While drawing, I felt very aware of a relationship of touch connecting my pencil point with the contours of the costumed bodies and with the paper surface. This gave me the sensation of being physically connected to the costumed bodies while drawing. I also felt a mental shift in my perception that would seem to relate to Edward's explanation.

My analogy between costumed bodies, semiosis and blind contour drawing may seem too neat a "fit"; in my suggestion that all three elements are so easily relatable to one another. It is also true that these elements can be set apart in this thesis, through their distinct roles; the costumed body is the object of investigation, blind contour drawing is my method of enquiry, and semiosis is an idea that helps me to think about drawing and the costumed body as processes. In this sense, the connections between these three are less direct than my analogy indicates. In addition, performances and drawings come to an end, and although infinite semiosis is a theoretical possibility, in practice it often stops. This factor was discussed by Peirce (1934), who cautioned that we should not assume that all 'sign[s] capable of producing a logical interpretant' will produce one; and that in cases where it does not, the 'semiosis will not be carried so far' (1934, p. 335).

Nonetheless, I found this analogy useful in my research, because it made me think about my drawings as part of an open-ended process; to be further explored and reflected on through more research. This understanding made me look at each drawing for extended periods, through which I discovered certain details had been repeated across multiple outcomes. This indicated particular moments or features relating to costumed bodies that had repeatedly held my attention, and been key in my watching. To locate repeated

marks, I re-traced my drawn observations onto tracing paper; placing the resulting sheets on top of one another to expose similarities and repetitions.²⁷ I found that this action of tracing brought memories of what I had noticed and thought while making the drawings to the surface, helping me to identify which moments' specific marks and lines referred to. The stacked tracing paper revealed that I had been fascinated by a particular moment in the performance, when a series of small steps performed by Bausch had activated a surprising dramatic movement in her costume. I named this moment of drama the "hem-step".

4.4 Hemmed Bodies

(See also supplementary images on USB Drive, folders: 2. Costume Practice/1.Hemmed Bodies)

Looking in detail at this drawing (Figure 8) made me remember specific details about this moment; such as how the hem covered Bausch's bare feet; making it seem as though she was floating, and how her tiny steps were barely perceptible except through the fluctuating, jumpy actions of her hem. In particular, I remembered looking at the fabric of her dress and noting that it was very fluid but had some weight; and that both of these qualities had had the effect of exaggerating every tiny step made by Bausch into a much larger movement in her costume. These reflections made me realise that the movement of her hem had been the most important aspect in my experience of this moment. To reflect further on the hem-step, I carried out a series of costume experiments with volunteer performers during a workshop called *Hemmed Bodies*, held at Wimbledon College of Art in London. My intentions here were to reflect further on interactions between performers and the hems on costumes, and to observe through practice how the costumed body works as a process in performance. In this section, I discuss my costume designs for this workshop and its findings.

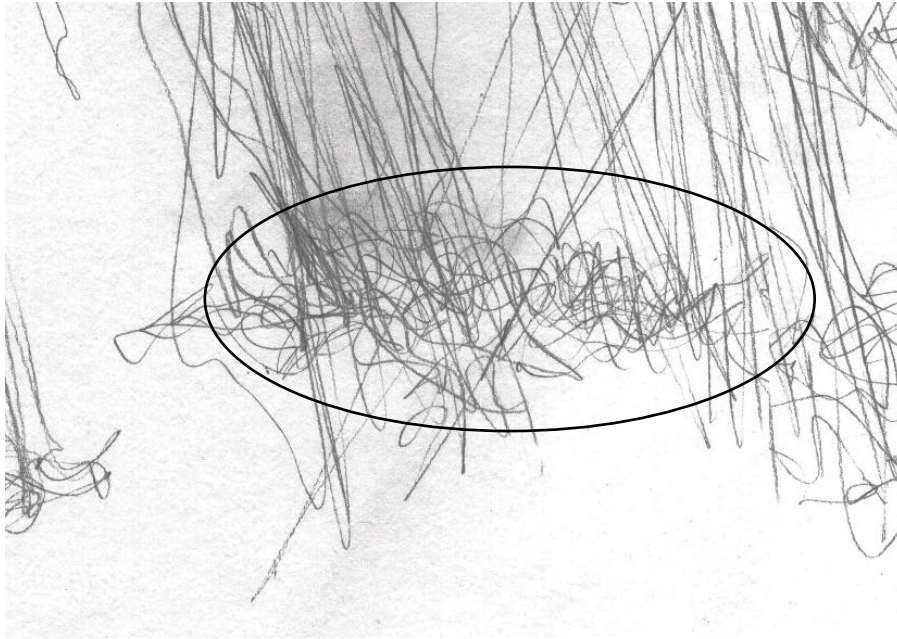


Figure 8. Section of *Café Müller* (1985) drawing showing observation of “hem-step” moment (circle around wavy lines indicating movement of the hem against the stage floor).

Prior to the workshop, I used my tracings and drawings of the hem-step as the starting point for my own costume designs centred on the hem, with the intention to make a number of costumes for the workshop that played with, emphasised or exaggerated the hem in some way. I initially drew my costume designs on paper, working from my original drawings of the dancers in *Café Müller* (1985). But I found that this restricted what I was able to create, as I began to reproduce the costumes I had seen rather than accentuating aspects of the way they had worked in performance. This led me to instead work directly on the costume stand, adjusting and experimenting with my costumes in an intuitive way, rather than drawing out designs first and then interpreting these through construction. I found that this helped me to be more imaginative in what I was able to produce, and enabled me to work more directly with the qualities of the fabric; developing ideas as they became apparent through practical exploration.

In my choice of materials, I chose fabrics that had some weight but were also very fluid. My intention here was that the fluidity of the fabric would create lots of movement in the costumes, while the weight of the material would provide opportunities to observe folds and creases as garments fell over the body or were pulled taut during experiments. As I

was particularly interested in the movement and the hem of the costumes, and less so in the colour or pattern of fabrics, or other areas of garments; i.e. sleeves, waistline, I made a range of simple costumes in plain muted and dark colours; focussing the main features of my designs at the hem edge. The costumes that I produced through this process included; two long dresses connected together with a long fabric strip attached at each hem (Figure 9); a costume consisting of many long fabric strips attached to a single waistband (Figure 10), a dress with an elongated front hem (Figure 11), and a garment with short fabric strips and a long elasticated strip attached to the hem edge (Figure 12 and Figure 13) (see Film 1, 00:06-01:05).



Figure 9. Two performers wearing a costume with a “connected hem” during the workshop *Hemmed Bodies* (see Film 1, 00:06-00:14).



Figure 10. A performer wearing a costume made up of many fabric strips during the workshop *Hemmed Bodies* (see Film 1, 00:15-00:22).



Figure 11. A performer wearing a costume with an elongated hem during the workshop *Hemmed Bodies* (see Film 1, 00:23-00:30).

During the workshop, I posed open questions to volunteer performers, such as; “how does this hem work? What can it do? How can you wear it? What does it suggest?”, asking the participants to answer using the costume that they were wearing. I also encouraged volunteers to contribute their own suggestions if an idea came to mind, to invite

spontaneity and to encourage them to articulate insights gained through wearing and moving. I also asked performers to slow down and repeat their interactions with costumes, as I found that this helped me to observe what was happening in more detail. Through this approach, each costume was tested in turn, and was treated as an object with its own identity to be explored and limits to be discovered.

This practical experimentation provided opportunities for discoveries that might not be conceived using thinking alone. One such discovery happened when the garment with short fabric strips and an elastic strip (both attached to its hem) was tested to see what would happen when the long elasticated strip was tied to a pillar (Figure 12) (see Film 1, 00:31-00:50). In my design for this costume, my rationale had been that the fabric strips attached to the hem at one end would act as tassels; making any movement at the hem more easily visible through the strips' swinging action. I intended that the longer elasticated strip could work in a similar way, but could also be used to pull on the hem edge and to create tension in the garment. During the workshop, with one volunteer wearing this costume, another had the idea to slide the tied elastic up and down the pillar. As she did so, she stretched the elastic to its limit; pulling the costume taut to create an angular point at its hem. At its highest point, the elastic began to visibly lift the body of the volunteer wearing the costume (Figure 12) (see Film 1, 00:31-00:50).

Watching this volunteer be lifted by the tension in the elastic, I was struck by the strength and resistance of the garment, which I had not considered during my designing and making process. Results such as these, which were unexpected or surprising, provoked further tests with particular costumes. In this way, the pillar test led to an experiment in which the volunteer wearing the same costume explored how, when the elastic was tied and pulled taut, she could make different dramatic poses by resting or resisting against parts of the costume (see Film 1, 00:51-01:00), and sparked a further test in which the

elastic strip was held by another performer instead of tied to the building (Figure 13) (see Film 1, 01:01-01:06).

During this later experiment, I asked the performer wearing the costume to move as slowly as possible. I found that this deliberate slowness made me more aware of what was happening; I noticed how the taut elastic seemed to guide her body into similar positions as those performed in the initial pillar test. This could be seen most clearly when the elastic was pulled taut and reached a certain angle, at which point the costume appeared to lift its wearing body upwards, leading the volunteer to arch her back and shoulders and lean back into the costume (Figure 13). In addition, I found that the slowness of this experiment allowed me to pay more attention to the visual qualities of the costume; I noticed how, as the elastic moved, the silhouette of the garment gradually altered and sharp linear folds appeared to move on the surface of the fabric.



Figure 12. Volunteer Claudia Capocci during the workshop *Hemmed Bodies* (see Film 1, 00:51-01:00). Photograph taken by Kate Brittain. Image © Katie Barford.



Figure 13. Volunteer Alikı Kylika during the workshop *Hemmed Bodies* (see Film 1, 01:02-01:05). Photograph taken by Kate Brittain. Image © Katie Barford.

Theatre academic and costume researcher Aoife Monks' (2010) has suggested that performance costume can be paradoxically defined as both 'perceptually indistinct from the actor's body and [...] something that can be removed' (2010, p. 11). This understanding usefully highlights the close relationship that exists between the costume and its wearing body during a performance. However, her definition bypasses those moments in which the qualities a costume has as an object come to the fore and we are able to perceive them as distinct. My research experiments with the elastic indicate how a costume can lead a wearing body to take up particular poses and movements, and suggests how specific costumes retain a unique set of characteristics which persist even when they are worn by different performers. While these workshop findings do not produce any answers, they do trouble Monks' definition by posing a question: if a costume is perceptually indistinct from a performer, then how can it be understood as guiding or leading its wearing body?

In this regard, my research aligns more closely with that of costume designer and researcher Hannah Gravestock, whose 2013 practice-based study on ice-skating exposed instances when costume items are shown to work separately from their wearing body. In her research, Gravestock identifies that the ice-skater needs to be able to recognise and react to the volatile nature of their skates, as ‘objects that are separate’ (2013, p. 64) from their body. She explains how, for these performers; ‘the artistic quality, composition and technical content of a live performance depends on responding, in the moment, to what their ice skates are telling their body’ (2013, p. 65). Additionally, Gravestock found that this separate-ness and ‘inherent instability’ (2013, p. 66) of ice-skates is also perceptible to outside observers, through marks etched in the ice during rehearsal; noting that this ‘separation’ between body and costume ‘is a necessary part of the learning process’ (2013, p. 70). While my research did not show a separation between the elasticated costume and its wearer, it did produce moments when a distinction could be observed between the way in which the costume and the body were working as performance. Here, like Gravestock’s study, these moments showed examples when the costume can be seen to take on a leading role; directing its performer into making particular movements.

4.5 Conclusions

During my research into costumed bodies in *Café Müller* (1985), the practice of blind drawing enabled me to focus on one aspect of costume (the hem), which led me to practical experiments that highlighted instances when costume can be seen to lead its wearing body, through the specific characteristics it has as a garment. In this work, I found blind contour drawing to be a valuable alternative approach for recording my perceptions of a costumed body. During my experimentation, I found that this method prioritised recording my perceptions over producing any desired aesthetic, and invited me to engage with the process, unpredictability and unique qualities of each experience, rather than relying on what I thought I knew. These findings indicate that blind contour drawing can be a valuable methodological tool for observing and recording the costumed body in performance; offering another option to styles of drawing informed by costume design. Through my study of Peirce’s theories on semiotics, I identified an analogy

between costumed bodies, Peirce's notion of infinite semiosis and blind contour drawing. While, as I explained, this analogy is problematised by the different roles these elements occupy in my research, thinking through these relationships helped me to understand how the costumed body and blind contour drawing work as processes.

Towards the end of *Hemmed Bodies*, one volunteer experimented by kicking the elongated hem of her costume to keep it from dragging on the floor (see Film 1, 00:23-00:25). As she varied the force of her movements, the garment responded differently; producing a variety of sounds. This made me realise that my blind contour method did not include ways for me to record the sounds that I had heard during my experience watching *Café Müller* (1985). This led me to look back at my drawings some weeks later, where I realised that I could not remember what sounds I had heard in relation to the observations captured in drawn marks. I also found that some of my drawings were still difficult for me to read; I could not identify moments in the performance from my drawn marks and lines. In the next chapter, I discuss what happened when I experimented with adaptations to my blind contour method when I drew the *Tanztheater Wuppertal* dancers during different types of rehearsal.

5 Watching Dancers in and Out of Costume during *Tanztheater Wuppertal* Rehearsals: *Vollmond* and *Two Cigarettes in the Dark*

In February 2013, I was permitted by *Tanztheater Wuppertal* to sit in on five of their rehearsals at the Sadler's Wells Theatre in London.²⁸ This privileged access gave me unique opportunities to make drawings of the dancers during four rehearsals for the performance *Two Cigarettes in the Dark* (2013), and one rehearsal for the performance *Vollmond* (2013). Taking as starting point my visits to these rehearsals, this chapter considers the fragmented costumed body, as a means of inquiring into how costume works in relation to other scenographic elements. The phrase “fragmented costumed body” is being coined here to refer to instances when aspects of a costumed body were detached from one another, or when one or more component of a costumed body was imperceptible to the researcher; e.g. a costume was detached from its wearing body, a costumed body could be seen but could not be heard.

First, I reflect on my experiences watching and drawing these dancers during different phases of rehearsals, and discuss the complexities of drawing the costumed body in the working rehearsal environment, where dancers perform in different stages of costuming and before all aspects of the scenography are in place (Section 5.1, p. 73). Using my rehearsal drawings as examples, I propose methods for costume researchers, which balance written annotation with drawn mark-making that focuses attention towards costume items and performed actions.

I then discuss my rehearsal experiences in relation to writings by Maaïke Bleeker (2008), Peirce (1992, pp. 1-10) (1992, pp. 28-56), and sources from costume scholarship (Gravestock, 2011) (Monks, 2010) (Section 5.2, p.81). Here, I explain why I shifted in my conceptual approach, from Peirce's semiotic theories to his writings on epistemology, in order to attend to particular issues that emerged out of my research in rehearsal.

Through an analysis of two drawings I made of a costumed dancer in different rehearsals, I argue that observing fragments of a costumed body can be a valuable means of inquiry; as pre-existing knowledge meets with new experience to generate surprising insights into

specific costuming moments. The final section of this chapter concentrates on a costume workshop that I led with volunteers in order to reflect further on aspects of my research in rehearsal (Section 5.3, p.87). During this workshop, visual effects and sounds created by wearing and moving in costume were explored, recorded, and then presented to an audience, as “fragments” of the costumed bodies that produced them. Through an analysis of my methods for the design, experimentation, and display of this work, I propose that this workshop practice highlights the performativity of visual effects and sounds, produced through costume, by placing them in a new context.

5.1 Drawing dancers and costumes in rehearsal

(See also supplementary images on USB Drive, folders: 1.Drawings/2.Vollmond & Two Cigarettes in the Dark)

Between the twelfth and the twenty first of February 2013 I visited a number of *Tanztheater Wuppertal* rehearsals; each typically lasting between three to four hours. Sometimes, two rehearsals were held in the same day, split into an early morning and a late evening session, with a three or four hour break in between. These rehearsals were divided into two different types, which I refer to in this thesis as “stage” and “general”, as these were the terms used by company stage manager Felicitas Willems in our correspondence. In other contexts, these are also known as “technical” (stage) and “dress/costume” (general) rehearsals.

During my visits, I attended two stage and two general rehearsals for *Two Cigarettes in the Dark* (2013), as well as one stage rehearsal and one general rehearsal for *Vollmond* (2013). During the stage rehearsals, the *Tanztheater Wuppertal* dancers did not usually wear costumes, but instead performed in practice clothes, such as loose trousers and tops. Other aspects of the staging, such as props, set pieces, lighting, and sound, were also not yet in place. Each stage rehearsal was highly collaborative, and structured so that performance was interspersed with discussion and rest; the dancers, artistic team and stage manager all working closely together to identify problems and find solutions. In

contrast, the staging of the general rehearsals mirrored that of a public performance; all of the dancers wore costumes, and the props, set pieces, lighting and sound were presented as if in front of an audience. Each general rehearsal was structured into a continuous run-through of the performance; unless something went wrong, there were no pauses except for intervals.

In this section, I describe the complexities involved in drawing dancers in these two types of rehearsals; first, in stage rehearsals, where little of the staging was evident, and later, in the general rehearsals, when all of the scenographic elements were present. Using examples from my practice, I discuss my experiences in these rehearsal environments and propose drawing methods for costume researchers that focus attention towards costume.

Being at rehearsals allowed me to have the embodied experience of being in the venue as I drew the dancers. This meant that, even in the absence of some scenographic elements, I could still imagine the spatial relationships between the dancers in costume, the stage, and the audience. During rehearsal, this gave me a sense of ‘the dimensions and dynamics of the performance venue’, which as McKinney and Iball point out, is ‘crucial to the live reception of scenography’ (2011, p. 118). However, as I explain below, the unique qualities of the rehearsal context meant that my experience of being in this venue was very different to that of a live performance.

While I have attended the Sadler’s Wells Theatre on many occasions as an audience member, its auditorium space felt very different to me during rehearsal, when it was often only used by me and the artistic team.²⁹ Sat apart from these company members, I sometimes found myself in the strange position of feeling like an audience of one. This made the space seem much more personal and intimate than it had during previous performances I had attended; making me feel more closely connected to the dancers on stage. Although I did not often speak to these dancers, I felt I got to know their different personalities from my observations and from excerpts from discussions that I understood (because of the different nationalities within the group, a mixture of English, German and

French was spoken during rehearsal). In turn, particular dancers also came to recognise me, and in sequences where they looked out towards the auditorium, would purposefully direct their gaze in my direction with expressions of mischief. My experience was that these moments reinforced how the actions being performed tended to mirror the off-stage characteristics of each dancer. This relates to the process used by the choreographer Pina Bausch to devise her dance works; through which she used the biographical material of company dancers as the starting point for improvisational vignettes (see Klett (1984) and Cody (1998, pp. 122-123)).

At the request of the stage manager, I positioned myself several rows behind the artistic team in rehearsal, to give them a clear view of the dancers and privacy for discussion. While I was very happy to do this, I did find it difficult to perceive what was happening towards the back of the stage.³⁰ However, while Balme (2008) identifies that ‘non-participants are not always welcome’ (2008, p. 138) at rehearsals, this was not my experience. I did find that the ‘intimate’ (Balme, 2008, p. 138) atmosphere led me to refrain from drawing in quiet periods, so as to not disturb the work of the company. However, as I became more familiar with the dynamic of the rehearsal, I found I was more able to judge through intuition when to pause drawing, and when it was acceptable to continue.

During the rehearsals I attended, the stage space was often busy and full of action. The floor was regularly occupied by ten, or even twenty dancers, each performing separate sequences in small groups or on their own. This hectic and at times overwhelming format related to the montage structure of the performances *Two Cigarettes in the Dark* and *Vollmond*. As dance theatre scholar Servos describes, ‘Bausch’s principle of montage’ [...] ‘appropriates reality in the form of isolated details or situations’ and ‘parts company from any conventional story-line dramaturgy’ (2008, p. 23). Through this approach, performances ‘are loaded with multiple layers’ and present a ‘complex synchrony of actions’ in ‘a broad panorama of phenomena’ (Servos, 2008, p. 23).³¹ This description ties in with my impressions of rehearsals, where my attention felt continually distracted and

reoriented by the various performed sequences. This chaotic stage action made me very aware of the impossibility of drawing these performed sequences in their entirety; leading me to reflect on the inevitable loss of information as I translated my experience into drawing.³²

On reflection, I came to realise that this loss of information was useful, because it indicated what I had noticed and chosen to focus on. Considering the extent to which collage is used in *Tanztheater Wuppertal* performances, I considered this selection to be particularly important, as the multiplicity of each work increases the diversity of possible versions of the dance for a person to experience. As the dance academic Susan Manning highlights, Bausch's 'huge assemblages of fragments', characterised by a 'sprawling, multi-focused, chaotic quality', invite each person to make their own sense out of the various bits and pieces; 'disparate images come together in different ways for different spectators' (1986, p. 69). Manning's view is echoed by the dramaturg Raimond Hogue, who in an article on his experience watching the company in rehearsal and performance reflected that; 'one can experience many ways of looking', and can become mindful 'of one's subjective way of watching humans, relations, situations' (1980, p. 74). Hogue also observed, 'one can note that there are many different ways of seeing something within oneself as well as within others' (1980, p. 74), which may relate to the feeling I had in rehearsal that the collaged sequences did intentionally provoke me to self-reflect on my own reactions.

Fischer-Lichte identifies that in 'the process of perception, we always make choices', because 'we perceive that which is meaningful in some way to us, whether emotionally, creatively, or cognitively' (2014, p. 50). She highlights that this necessity to choose means that performance analysis 'can only be about what has meaning for us as researchers and spectators' (2014, p. 50). To this end, she argues that 'every analysis is subjective, based on the subjectivity of our perception' (2014, p. 50). While I would deny that every analysis is subjective, I would also say that different types of performance may demand different levels of choice from an audience. My experience watching these *Tanztheater Wuppertal* works was that their hectic multiplicity demanded I take a very active role in

my own experience, selecting and reflecting on different fragments in a way that was meaningful to me. Once the rehearsals had ended, I found that my drawings provided me with an invaluable record of these choices, as each line I drew had involved focussing in on specific aspects and moments.

In Gravestock's PhD (2011), she also found that her drawings usefully filtered her response to performing bodies. In her project, Gravestock investigated 'how a costume designer can create costume designs that work with and enhance the physicality of the performing body' (2011)[abstract], through three case studies in drawing. In her first case study, Gravestock drew costumed performers 'from the perspective of an audience member' (2011, p. 30) during public performances.³³ She reflects that, in this work, 'certain information was inevitably omitted' in the conversion of her watching into drawing, but emphasises that this meant 'only information that was most relevant' to her experience was 'included' (2011, p. 52). She concludes that this omission afforded her drawings 'and drawing process' [...] 'both clarity and focus' (2011, p. 52). Gravestock's work highlights the value of drawing as a way to capture a personal response to the costumed body, however her intention is to record the physical qualities of performing bodies; not to observe costumes. This distinction is evident in her reflection that, during one performance, she 'was too distracted by the costumes' and so 'did not focus enough on the physicality of the performing body' (2011, p. 40).

The value of drawing as a method to record what happens in rehearsal has also been documented by costume and theatre designers who write about their professional work. The designer Rae Smith stresses that the drawings she makes of rehearsals provide 'insight into what was achieved in a fleeting moment'; she writes that her drawings 'later remind me how I understood the work and process' (Smith, 2003, p. 33). For the scenographer Pamela Howard, 'drawing what is happening' in rehearsal results in images that she finds 'essential for any meaningful discussion about the intention of the scene and the needs of the actors' (Howard, 2002, p. 157). In Gravestock's PhD, she reflects on her work as a costume designer in rehearsal; identifying that drawing helps her to 'develop' an 'interpretation of the physicality' of performers during the production

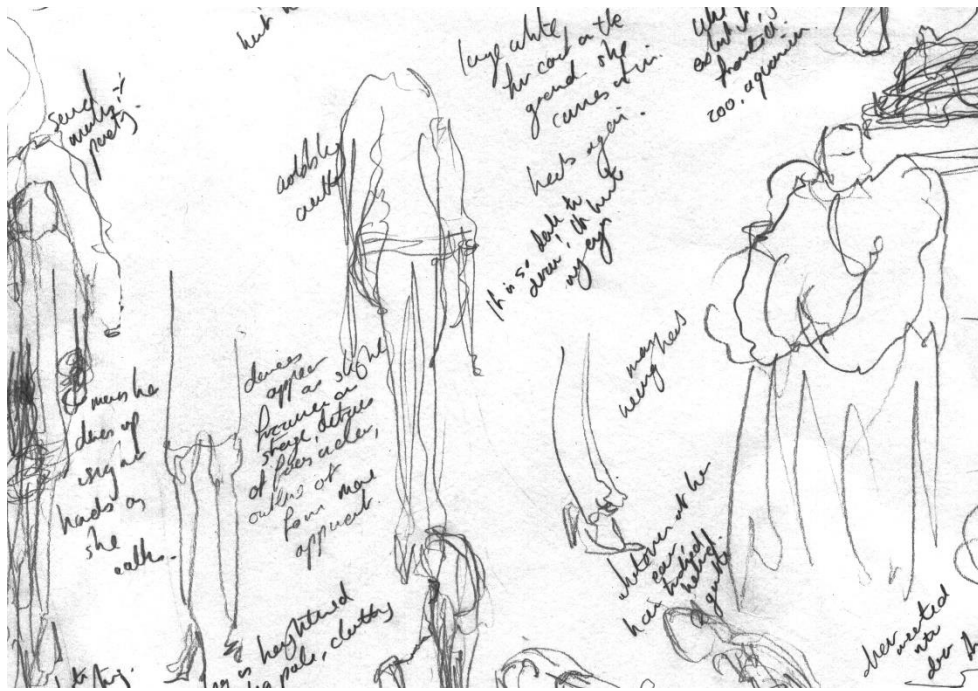
process, and works ‘as a stimulus’ in her creation of the ‘design idea’ (2011, p. 73). Out of these sources, it is only Gravestock who is drawing specifically for academic research purposes. Nonetheless, and although none of these examples offer any detailed suggestions on specific approaches such as blind drawing, these designers’ accounts do indicate the potential for researchers of costume to utilise drawing as a means of recording their responses to rehearsal.

During my rehearsal visits, I found that my privileged access, and the finite time I had for my visits, made me feel a certain responsibility to not “miss” moments that I might want to reflect on at a later date. Even as I was reflecting on the value of drawings as a record of my watching choices, I felt preoccupied by the pressure to predict which moments might be of interest later in relation to costuming. During stage rehearsals, I found that I could select aspects by concentrating on drawing the occasional items of costume that were brought into these sessions.³⁴ I found such pieces easy to spot; the costuming was ostentatiously formal or playful; i.e. taffeta gowns, high-heels, flippers; they stood out from the casual practice clothes worn by the dancers. I also focussed on mimed movements that appeared to refer to absent pieces of costume. In one scene, I watched a dancer mime taking off a dress; lifting it carefully over her head and shoulders. This made me reflect on the sensory qualities of the missing garment; did her caution suggest a delicate fabric, such as silk or lace? Or a garment of sentimental value?

In addition, I initially added copious written annotations as I drew, to help me identify individual observations later. But I found that this disrupted my immersion, both in what was happening and in the act of seeing. However, after some experimentation with writing and drawing, I found that when I limited my notes to a few phrases, I was able to retain my immersion and keep in flow while drawing. McKinney and Iball (2011) write that ‘making a drawing is an active engagement with the visual and the spatial’ (2011, p. 125), but my research suggests that small amounts of writing can be usefully added alongside drawing while allowing this engagement to be maintained.

In his (2003) study of performance analysis, Pavis poses the question: ‘should one write or draw?’ (2003, p. 33) to record our impressions of a performance. His answer highlights that writing involves a more radical translation than drawing; he points out that making written notes ‘during a performance obliges the writer to shatter its charm in order to rationalize in writing’ (2003, p. 33). Pavis identifies that, in comparison, drawing ‘translates a much more primary reaction’, because it can capture ‘an outline, a movement, an angle in the scenography, without yet verbalizing the perception’ (2003, p. 33). He describes how, because of these qualities, drawing ‘retains a gestural and kinesic quality that will provide invaluable information later on’ (2003, p. 33). Pavis’s discussion indicates the value of drawing for studies of performance, however his initial “writing *or* drawing” question does not explore the possibility of combining both in a more flexible approach. In this way, my findings extend his work by offering one way in which drawing and writing might be used together as a method during rehearsals; when the writing remains brief enough not to disrupt the state of observation brought about through blind drawing.

In her PhD on communication and scenography, McKinney experimented with writing and drawing as ‘different methods of gathering response’ (2008, p. 32) from audiences about her own scenographic practice. She found that drawing led to data which was ‘much more helpful’ (2008, p. 24) than writing, but also concluded that the variety of methods resulted in a ‘valuable range of data’ (2008, p. 32). She highlights in her thesis that ‘no single method on its own’ was ‘comprehensive’, because ‘each method yields different kinds of evidence’ (2008, p. 32). In her analysis, she reflects; ‘even when I used visual and constructive means to capture response, verbal accounts of the experience seemed to be important in clarifying and verifying my observations’ (2008, pp. 32-33). When I watched rehearsals, I found it helpful to use writing and drawing together to record different types of information about costume and other aspects of the scenography. Using both methods together meant that after the event, I could cross-reference my drawn marks against my written notes; helping me to place each drawing in relation to my memories of the corresponding experience.



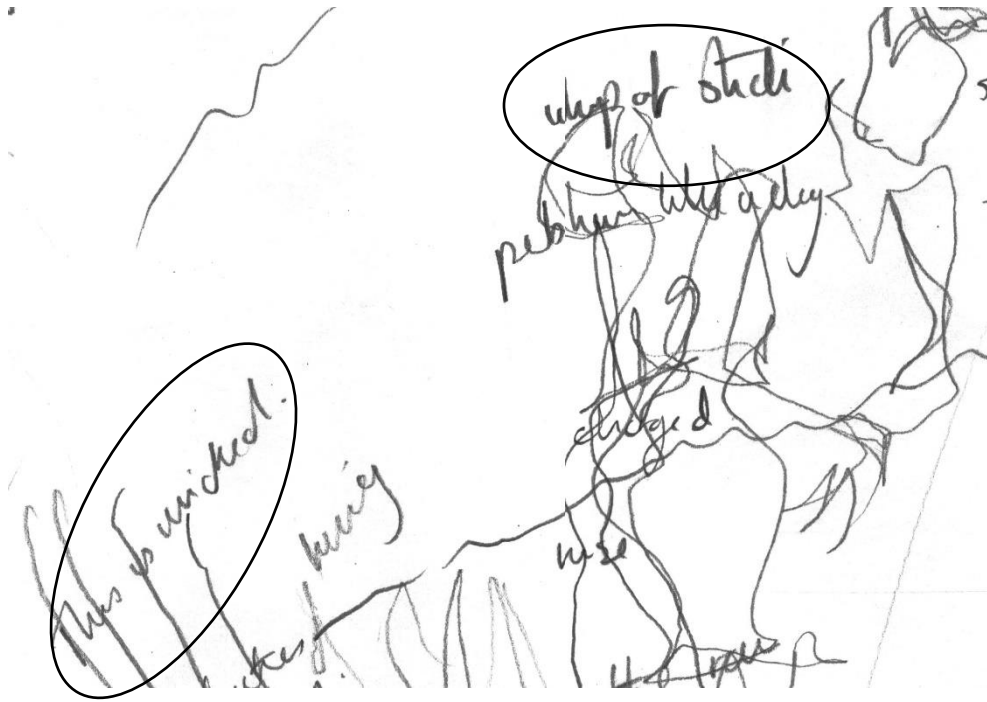


Figure 15. General rehearsal drawing with selective annotation and more expressive drawn mark-making. The written annotation briefly describes sounds (top right corner - “whip of stick”) and lines of dialogue (left centre - “this is wicked!”) (Drawing made in February 2013).

5.2 How pre-existing knowledge meets with new experience (to generate surprise)

(See also supplementary images on USB Drive, folders: 1.Drawings/2.Vollmond & Two Cigarettes in the Dark)

In this section, I explain how the existing knowledge I gained in stage rehearsals met with new experiences in the general rehearsals, to generate surprising insights into particular costuming moments. To do this, I analyse two of my drawings in relation to writings by Maaïke Bleeker (2008), and Peirce (1992), to describe how I gained a more nuanced understanding of particular costumes. The two rehearsal drawings discussed here were presented at the 2015 Critical Costume symposium, and are published online in the New Costume Practices and Performances exhibition booklet, which is available to view at (Hann, 2015 [online reference], pp. 38-39).

The theatre academic Maaïke Bleeker (2008) has examined how that which is unseen within wider systems can be revealing, to propose that a gap in information can conversely illuminate aspects of its whole. This idea relates to my experiences watching costume within different rehearsal and scenographic “systems”. In Bleeker’s (2008) discussion of drawing, mathematics and metaphysics, she identifies that ‘zero and the vanishing point’ [...] hold a ‘special status’ within these systems, through which ‘they keep the differences’ [...] ‘in place by means of a reference to something supposedly prior to the system’ (2008, p. 100). She notes how, ‘as a result of this status, the vanishing point’ functions as a ‘meaningful pointer’, which calls notice towards ‘the invisible logic in the system of which it itself is part’ (2008, p. 100). During the stage rehearsals, I observed the dancers without their complete costumes, and in the absence of some elements of staging. This allowed me to gain an understanding of the costuming based on movements; including mimed actions that referred to absent costumes, as well as fragments of dialogue and occasional costume pieces. This incomplete staging formed gaps in meaning that were later filled by the experience of watching the general rehearsal, and later on, the performance, when I observed the dancers in costume and within an active scenographic frame.

In what follows, I discuss this process of seeing an incomplete staging, filled by the experience of watching the general rehearsal, using examples of my drawings and texts by Peirce. However, as I shall first explain, these texts by Peirce evidence a shift in my theoretical framework. Up until this point in my research, I had been using Peirce’s texts on semiotics, because he offered an alternative, non-linguistic model which I thought could be used to analyse the costumed body. However, during my rehearsal visits to *Vollmond* (2013) and *Two Cigarettes in the Dark* (2013), I began to realise that to use Peirce’s complex model of sign types would demand a very detailed understanding of his semiotics, and could limit the accessibility of my findings for future readers. At the same time, my broader reading of Peirce led me to his texts on epistemology. I found that Peirce’s texts on epistemology were more useful to me at this point in my research, because they connected more directly with the feelings of expectation and surprise I was

experiencing in rehearsal. These factors led me to shift in my theoretical approach, away from Peirce's semiotic and towards his epistemology.

In Peirce's (1992) writings on epistemology, he proposed that all thought is 'determined logically' by our existing thoughts, so that 'all knowledge of the internal world is derived by our hypothetical reasoning', based on 'our knowledge of external facts' (1992, p. 30).³⁵ In his description of this process, Peirce wrote that human beings receive a 'manifold of sensuous impressions' about the world; which it is the 'function of conception' to 'unite', and which is meaningless until we place it in relation to our existing knowledge (1992, p. 1). In the context of performance costume, an example of this could be our ability to identify a dancer's dress as being "black". In order to decide if the dress is black, we must have an existing conception of what being-black, or not-being-black means, and experience the sensuous impression of blackness through our eyes and the sense of seeing.

According to Peirce, in our encounters with the world we receive a multitude of impressions, which we need to be able to compare in order to bring our thoughts into being. His reasoning was that 'if we had but one impression, it would not require to be reduced to unity' [...] 'but since there is a manifold of impressions, we have a feeling of complication or confusion, which leads us to differentiate this impression from that' (1992, p. 6). This rationale led Peirce to conceive of thought as an organic and evolving form, connected to time, context and past experience. Through this reasoning Peirce proposed:

[because] there is no intuition or cognition not determined by previous cognitions, it follows that the striking in of a new experience is never an instantaneous affair, but is an event occupying time, and coming to pass in a continuous process. Its prominence in consciousness, therefore, must probably be the consummation of a growing process; and if so, there is no sufficient cause for the thought which had been the leading one just before, to cease abruptly and instantaneously

(1992, p. 39).

Peirce's theory reminds us that meaning is only created when our prior experiences meet with the impressions that we receive in the present. He wrote that 'no present actual thought' [...] 'has any meaning, any intellectual value; for this lies' [...] 'in what this thought may be connected with in representation by subsequent thoughts' (1992, p. 42). I found my process of making drawings in rehearsal to be analogous to what Peirce here describes as the development of thought. This analogy became apparent to me as I reflected on two drawings I made of the same dancer wearing their costume. I made the first drawing during a stage rehearsal and the second drawing during a general rehearsal. When I made the first drawing, I observed a female dancer stood by herself on the stage, looking down towards her feet. She repeatedly lifted her skirt above her ankles before dropping it towards the floor. As she did so, she seemed much occupied in her actions, as if fascinated by her costume. I wondered if this sequence was part of a scene, or if she was curious about the garment and was testing it, to see how it responded to her actions.

Figure 16. Stage rehearsal drawing of dancer repeatedly lifting her skirt during *Two Cigarettes in the Dark* (2013) (Drawing made in February 2013).

I found that comparing my two drawings of this dancer gave me an insight into how costume is used in relation to aspects of staging, to evoke and alter aspects of everyday experience. Servos (2008) highlights something akin to this effect in *Tanztheater Wuppertal* performances when he describes how the content presents and distorts aspects of day to day life. He notes how, using ‘everyday societal physical experience as their starting point’, works by the company make use of ‘sequences of objectifying images and movements’, which ‘translate’ such experiences and ‘distance us from them’ (2008, p. 21). In the stage rehearsal, the dancer’s lifting made me think of a young girl; trying on a party dress for the first time and revelling in the beauty of the fabric and the unaccustomed luxury. However, when I watched the same dancer in costume, working with other aspects of a scenographic frame; her purposeful, angry strides, the dramatic music score, and bright stage lighting dramatically altered its meaning for me. Her exaggerated lifting movements still evoked the image of a young girl, excited by a puffy dress, but now mingled with associations of assertion, power and drama.

Gravestock (2011) identifies in her research drawing the costumed body in performance that it is not necessarily the case that her interpretations and experiences did ‘correspond with the intentions of the performer or their understanding of the performance’ (2011, p. 45). While this is also true for my research, my interpretations and experiences did provide a starting point for me to think about particular costumes, and to imagine how they might be used in the general rehearsal and in the performance. This process of watching the dancers without their costumes, and imagining what they might look like later, brings to mind a concept of “missing costumes” - as a type of non-costume in its own right. It raises the possibility of incorporating such missing costumes into a performance, in order to allow audience focus to be drawn in once those costumes appear. In this sense, “missing costumes” could make an interesting topic for future research.

Monks has identified that it is ‘the fact that it’s hard to tell the difference between the actor and their dress that makes thinking about costume a difficult task’ (Monks, 2010, p.

11). Watching rehearsals sequentially offered me opportunities to observe dancers both in and out of costume, and as a result helped me to think through how costume was contributing to the performance. When I watched the general rehearsals, I found that my attention was attracted towards those aspects that I had not encountered previously. In particular, one of those new aspects was my sensual impressions of sound. During stage rehearsals, many of the sounds were obscured or missing because of the testing of equipment or background noise. The silences intended to go in between these sounds were also often filled by the noise level of the rehearsal. This meant that, when I attended the general rehearsals, I watched several scenes where I was familiar with some of the actions, but was hearing the sounds for the first time, like lifting a mute switch. This led me to be more mindful of sound while watching.³⁶ When the dancer recorded in Figure 16 and Figure 17 lifted her whole skirt with force, the sounds produced reminded me of a bed-sheet being thrown into the air, or a sail being buffeted by a strong wind.

After the rehearsals had ended, I reflected on my experiences watching the *Tanztheater Wuppertal* dancers, first without their costumes and later, wearing them. These unique opportunities had enabled me to witness these costumed bodies in a variety of fragmented forms; during which I had been restricted in terms of what I had been able to perceive. My experiences indicated that this fragmentation of visual and audio information had been helpful in my costume research, because it had made me more attentive towards individual aspects of costuming (e.g. the lifting of the skirt). As a result of this finding, I became interested to explore the idea of a fragmented costumed body further through my costume practice, in order to focus in on this aspect of my research and reflect on it through experimentation.

5.3 Exploring fragments of costumed bodies

(See also supplementary images on USB Drive, folders: 2.Costume Practice/2. Acts Reacts Residency)

In 2014, I was selected for a residency at the Acts/Reacts Festival of Fine Art and Performance³⁷ at Wimbledon College of Art in London. My aim for this project was to explore the fragmented costumed body, through a practical workshop with volunteer performers. The impetus for this was my experience watching the *Tanztheater Wuppertal* dancers, with and without complete costumes and other designed elements of staging; although I did not aim to reconstruct sequences that I had watched these dancers perform during rehearsal. Instead, I was interested to experiment with how a costumed body could be separated into different constituent parts in a laboratory environment. I sought to test out the difficulties of creating this fragmentation, and to explore how fragments of a costumed body could be displayed, presented and shared with others.

Barbieri (2012) highlights the advantages of studying the fragments left behind by costumed bodies in a practice-based research project she led at the V&A. Titled *Encounters in the Archive*, her study aimed ‘to exploit the absence of the performer’s body’, and ‘articulate the performative soul in collected and archived costume through interaction with selected participants’ (2012a). Barbieri proposes that this approach allows ‘the permeable nature of costume’, which is ‘susceptible to being appropriated and overlooked’, to be profitably ‘turned to an advantage as a perspective from which costume can look outwards from its unique point of view’ [...] ‘even when little is left of the performance that gave origin to it’ (2012a). One of her findings was that interactions between researchers, artists and costumes ‘can help to articulate the performativity of costume’, which had been ‘retained in their collected and conserved state as fragments of past performances’ (2012a). In her own case study of a Victorian clown costume, Barbieri (2013) later reflected that, ‘it is necessary to understand costume beyond its sense of belonging to a performer’ [...] ‘and embrace it as itself performing, having been constructed through the application of expert embodied, material and cultural knowledge’ (2013, p. 283).

This notion that costume can perform without a wearing body relates to contemporary understandings on performance design. It ties in with a statement made in 2008, by scenographer Dorita Hannah and theatre academic Olaf Harsløf, that: ‘it is high time we

do speak of how design elements not only actively extend the performing body, but also perform without and in spite of the human body' (Hannah & Harsløf, 2008, p. 18). In this regard, Barbieri's project offers an example of how this perspective can be extended to costume garments, even when the performance in which they were worn has ended.

Reflecting on Barbieri's research made me think about how approaching costume as a fragment, separated from its performance context, had provided opportunities to focus on the particular qualities of specific costume garments: in this sense, Barbieri's research would seem to mirror my rehearsal findings. However, while Barbieri's project makes use of costumes in the archive, and off the body, my rehearsal experiences had made me interested in the idea that a moving, costumed body could be fragmented into its visual and audio effects. Instead of approaching the divorced costume object as performative, I wanted to explore the performativity of costumed visual and audio effects when they are separated from the performing body and the costume garment that produced them. Through this experimentation, I wanted to explore the capacity of costume to trigger autonomous design experience separate to the body; not engage in sonic research.

In his 1955 lecture series *How to do things with words*, the philosopher John L. Austin used the term 'performative' (Austin, 1978, p. 12), to differentiate between statements which merely "assert" and those which actively "do". Making reference to Austin's notion of the performative, Barbieri (2013) identifies that 'costume practitioners look for the performativity of materials' (2013, p. 284). It is in this sense of "performativity"; i.e. actively "doing", that in my preparation for the residency I sought out performativity in my fabric choices and design decisions. Here, I had the intention that the costumes I made would in the workshop be actively "doing"; by stimulating the senses of each performer/wearer, inviting their interaction, and resulting in a variety of visual and audio effects. For one costume, I made a white smock with yellow ochre sleeves (see Film 1, 01:34-01:40). The sleeves were so long that they invited their wearer to engage with them, by rolling or gathering the material to avoid cloth dragging on the floor. The bright colour and long tubular shape of each sleeve visually resembled ribbons, inviting volunteers to play by spinning or throwing them into the air, wrapping them around

parts of their bodies, or swinging them against the floor or walls to create different sounds.

In addition, I made another costume by gathering and layering fuchsia pink stiff netting into a wide skirt (see Film 1, 01:13-01:18). This created visual variety across the garment; the fabric was translucent at the hem and gradually became more opaque and concentrated in colour towards the waistline. I made two elasticated wristbands by gathering smaller amounts of this same material. Underneath each wristband, I fitted a glove concealing switches that controlled lights sewn into the net.³⁸ The flared shape of the wristbands covered the gloves underneath; encouraging its wearer to interact with the wiry and coarse texture of the cloth, by rubbing or tapping their hands together or against other surfaces. The switches invited experimentation with the lights at different settings; on, off, flashing (see Film 1, 01:14-01:33). When activated, the lights embedded in the costume highlighted the bold colour and graduation of density across the garment, and provided opportunities to make patterned shadows by exploiting the wide weave of the fabric (see Film 1, 01:15-01:18).



Figure 18. Volunteer Julie Groves exploring the lights embedded in the fuchsia costume during the workshop. Photograph taken by Alex Purvis, Image © Katie Barford.



Figure 19. Volunteer Catherine Long performing in costume during the workshop (see Film 1, 01:33-01:40). Photograph taken by Alex Purvis, Image © Katie Barford.

This approach utilised the sensory qualities of costume materials in order to stimulate responses by a wearing body, and in this sense relates to Jessica Bugg's (2014) practice-based research. In her project *Perceiving Dress: Optical Laces*, Bugg designed a dress comprised of 'many black and white shoelaces of different lengths', which intended to extend the dancer's 'sensory experience through design' (2014, p. 74). The dress intended 'to encourage movement' via the dancer's sensation of the garment on her body, as the laces shifted 'across the limbs in action' (2014, p. 74). In her design, Bugg graduated black and white colours across the garment in an ombrayed effect, allowing the dancer 'to explore optical shifts in and through movement' (2014, p. 74). However, Bugg's intention through this work was to 'analyse embodied perception of clothing in dance from the perspective of the dancer', in order to 'propose experiential approaches and methods for design for dance' (2014, p. 74). This differs from my research, as although I did intend the costume materials to stimulate movement and interaction, I did not do this in order to analyse the experience of the volunteers. Instead, my use of materials was intended to foster an atmosphere of curiosity on the part of the dancers

during the workshop that would lead them to create a variety of audio and visual effects, in order to produce fragments of material.

The workshop began on the twenty sixth of February and lasted for three days.³⁹ Participants were asked to arrive wearing close-fitting clothing that was practical for movement; i.e. stretch t-shirts and leggings. These clothes were used as a base layer on top of which volunteers could change quickly and easily into different costumes. When I had made these costumes, I did so without knowing who the participants would be or what their measurements were, and so had adopted loose-fitting and elasticated styles. This meant that volunteers with different body types could wear any of the garments, increasing the options for experimentation.

The workshop was located in the *Wimbledon Space*; a usually public gallery situated on the main university site. The white-cube aesthetic of this gallery is bright and stark; providing a clear backdrop for recording but a potentially intimidating place for performers. The participants included PhD students working in fine art and performance, BA students studying costume interpretation, and a freelance costume designer. This group had a specialised knowledge of costume and scenography but varying experience as performers. On entering the space, one volunteer requested not to perform on her own, so that she would feel freer to express herself through movement as she explored the costumes. I tried to be sensitive to these concerns, and ensure that everyone felt comfortable, by having an open discussion with the participants about how the space could be set up. As a result of this discussion, the volunteers arranged themselves in the space so that each person had room to move and explore in costume, while sharing the floor with the rest of the group (see Film 1, 01:06-01:13).

Each participant was given a costume to wear and was asked to explore it through wearing and moving. At set intervals, costumes were switched between different wearers. To guide participants towards different audio and visual potentials in the costumes, I asked questions; “How many different sounds can you make? Can you change

the visual appearance of the costume? How does the costume engage your senses? Does the costume suggest that you move or interact with it in a particular way?" This line of questioning is similar to that used during *Encounters in the Archive*; as Barbieri (2013) describes, participating artists and researchers were asked questions when presented with specific costume garments, including "What does this costume "do"? How does it engage me? What do I focus on when I cast my eyes on it? How does it move?" (2013, pp. 284-285). In that, as Barbieri explains, these participants 'were all expert practitioners', working in 'curation, performance, costume and artistic practice' (2013, p. 284), the embodied expertise of respondents' informed their insights and enriched the responses to costumes. In this regard, a weakness of my research could be that I did not ask trained dancers to participate in the workshop. This may have produced a wider range of responses and increased the potential for experimentation with the resulting fragments.

In my research, the visual and audio effects produced by the costumed volunteers' were recorded by BA students at *Wimbledon College of Art*. I directed these students to capture these responses on video cameras and audio recorders. This recording equipment enabled the audio and visual effects to be separated out into constituent fragments; by playing the recordings, sounds could be heard divorced from their visual context (see Film 1, 01:41-01:43), and visuals could be watched in the absence of the sounds that had accompanied them (see Film 1, 01:14-01:17). To explore how these fragmented elements could be rearranged and presented differently, I showed them as a public installation in the gallery on the fourth of March (see Film 1, 01:49-01:59). During this installation, a muted video of one volunteer performing in costume was projected onto a large screen at one end of the gallery.⁴⁰ This film showed the volunteer exploring different sounds, by sweeping the sleeves of the yellow ochre costume through the air in a circular motion. On another wall, headphones were displayed that allowed members of the public to listen to a range of sounds produced by the volunteers in costume. Additionally, in another corner of the building, a volunteer re-performed her exploration of the lights embedded in the fuchsia costume. This display of fragmented visual and audio effects invited members of the public to encounter the sounds and muted images in different combinations, depending on how they moved around the gallery and engaged with its stimuli.

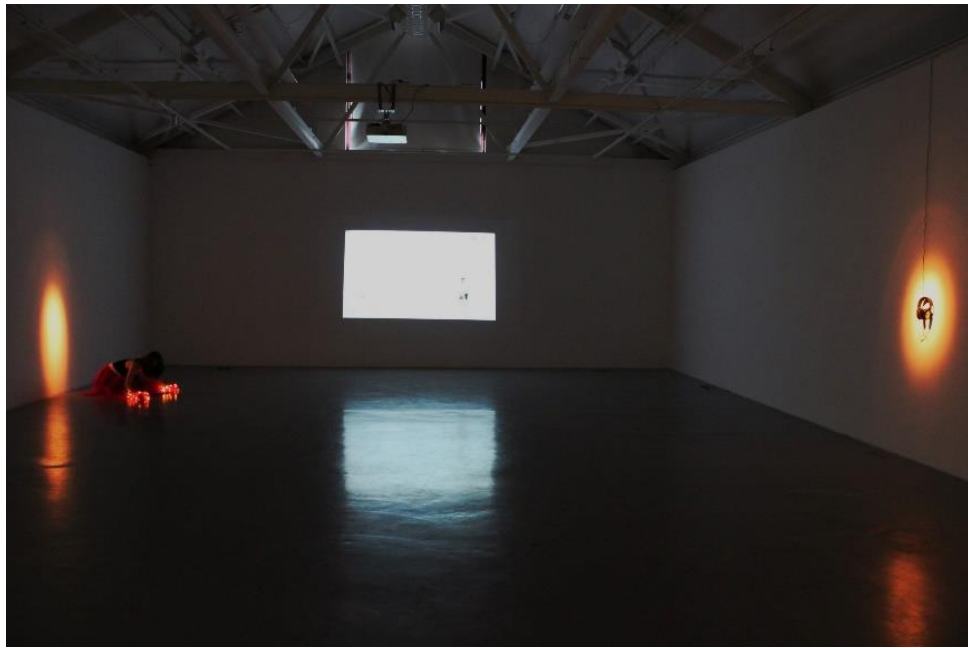


Figure 20. Showing of workshop at the Wimbledon Space Gallery. Photograph taken by Alex Purvis, Image © Katie Barford.

After walking around the installation, and talking with the visitors who attended, my interpretation was that this arrangement of visual and audio effects had produced the feeling of a puzzle that needed solving; one attendee expressed to me that she had walked around trying to find out which images matched up with which sounds. My own experience of the installation, in comparison to the workshop, was that I listened more deeply to the sounds when they were separated from the visuals; treating them as an autonomous piece of work and devoting more attention to them. Without the visuals to accompany these audio segments, the noises became difficult to connect to something familiar, which for me made them more intriguing and captivating to listen to than they had been before their fragmentation.

In this regard, my installation can be considered in relation to Sofia Pantouvaki's (2013) practice-based research on costume curation. In her study, Pantouvaki examined dance costumes that have been removed from 'their original context, and presented as a 'fragment' of the performance' (2013, p. 109) through exhibition, as having the potential to communicate the 'value of costumes as works of art' and the 'expressive character'

(2013, p. 111) of such garments. She focuses on the ‘curatorial and design processes’ (2013, p. 109) of costume display to propose that costumes in exhibition ‘can be seen from an entirely different perspective’ out of which costume ‘opens a new dialogue with its viewers’ (2013, p. 117). Through this understanding, Pantouvaki posits that the exhibition can itself be considered as ‘a ‘performance” in which ‘the costume on display tells its own story’ (2013, p. 118). While Pantouvaki’s work suggests that thoughtful curation of costumes can reanimate and show their inherent qualities as garments, my work conversely found that divorcing fragments of a costumed body from context can change the way in which such aspects communicate and are experienced; highlighting some and diminishing others.

Pantouvaki’s findings relate to an installation set up by Bugg to display her 2014 shoelace dress referred to earlier in this chapter. Here, Bugg’s aim was to produce an ‘environment’ in which viewers could discover ‘the garment and its optical and sensory qualities’ (2014, pp. 74-76). Her installation space was comprised of the ‘dimly lit’ shoelace dress and a ‘film projection’ displayed on the ‘opposite wall’ (2014, p. 76). Here, the costume was displayed alongside ‘amplified’ (2014, p. 76) sound recordings of the dancer’s performed movement, but in the absence of her performing body. Through this arrangement, Bugg proposes that the dress and the film were united through the ‘heightened use of visual and audio triggers in the perception of the viewer’ (2014, p. 76). While I do not deny that viewers made the connection between the shoelace garment and the video in which it featured, Bugg’s account does not discuss how the visual and sensory qualities of this garment may have been altered through its being isolated from its wearing body, or how this in turn altered the viewer’s experience of the garment.

These approaches by Pantouvaki and Bugg differ from my own, as I did not intend the displayed fragments in my practice to represent the characteristics of the costumed bodies in the workshop. Instead, I approached the visual and audio effects as material that could communicate something different, depending on the ways in which they were fragmented and displayed. As part of this approach, I set up the headphones in the

installation so that they misaligned with the visual imagery, in order to invite audiences to make new connections between the fragments. Additionally, when I later edited the audio and visual effects into filmed material, I purposefully arranged them so that effects created by different costumed bodies played together (see Film 1, 01:07-01:59).

5.4 Conclusions

After my rehearsal research and subsequent costume practice ended, I reflected on what had been learned. My rehearsal visits had given me a privileged and unique access to the *Tanztheater Wuppertal* dancers in and out of costume. Through these experiences, my pre-existing knowledge met with new experience during drawing practice to generate surprising insights, which I was then able to explore and analyse and reflect on further through my costume practice. In this way, recording my responses to these rehearsals, and later analysing them, helped me to think through particular costuming moments; extending my knowledge of how costume was working in relation to other aspects of a scenographic frame. My experimentation with these drawing approaches taught me that balancing selective annotation with drawing can help to enrich what is recorded, while not disrupting my concentration. This finding may be useful to other researchers who wish to capture their impressions of costume during rehearsal or performance while amplifying their ability to observe.

In addition, my explorations of the fragmented costumed body through practice showed me how visual and audio effects, produced through costumed exploration, can take on different meanings when divorced from their context and presented in an alternative display. However, considering the findings of my workshop in relation to other examples of costume research, made me reflect that asking trained dancers to participate may have enriched the findings. In the next chapter, I discuss my experiences when I sat in on *Tanztheater Wuppertal* rehearsals a second time, one year later, to draw the company dancers during the 2014 production entitled *1980: A Piece by Pina Bausch* (2014), which was first shown in 1980. Here, I also reflect on three workshops, which I held after these rehearsals to reflect further on aspects of my experiences.

6 An inquiry through drawing, costume practice and doubt: how details of costume work disruptively in relation to action in *1980: A Piece by Pina Bausch*

The *Tanztheater Wuppertal* production titled *1980: A Piece by Pina Bausch* bears many trademarks of the company's signature costume design, through its use of formal evening-wear; comprised of glamorous dresses, high-heels and tailored suits. As someone familiar with works by *Tanztheater Wuppertal*, I was aware of these costume motifs when the company permitted me to sit in on their rehearsals for this production in 2014. However, after seeing the dancers perform child-like actions without their costumes, I expected clothing to match, and was struck when this child-like clothing was missing in the final production. This led me to think back over my habitual ways of thinking about costume in relation to a wearer and choreographed movement. In this chapter, I share my findings from research carried out during and after these rehearsals; proposing methods for drawing costume in rehearsal and performance. Here, I discuss feelings of doubt caused by my expectations of costume in relation to performing bodies, and analyse how particular features of costume work disruptively in relation to performed actions.

I begin by discussing how I drew particular moments in rehearsal by experimenting with Edwards' (1979) modified contour approach, annotation, and arrows (Section 6.1, p.99). Here, I propose that these methods can be used in addition to, or as an alternative to other forms of drawing, in order to capture intricate details of costume. I then discuss feelings of doubt that I experienced after my expectation of child-like costumes was not fulfilled; in relation to Peirce's essay *The Fixation of Belief* (1992, pp. 119-123), examples of costume research (Barthes, [1955] 2010) (Monks, 2010) (O'Gorman, 2014) (Hann & Bech, 2014) and sources on *Tanztheater Wuppertal* (Birringer, 1986) (Servos, 2016a) (Section 6.2, p.105). In particular, I consider connections between Peirce's notion that doubt can initiate a form of inquiry (p. 112), and my interest in specific aspects of costumes situated at edges where clothing meets bare skin, to offer insights about incongruities between costume embellishments, bare skin and performed actions. Additionally, I discuss my

own costume experiments instigated by this research in rehearsal, conducted through three workshops held with volunteer dancers (Section 6.3, p.119). I discuss how my focus on the moving edge between a costume and the body of the wearer in these experiments allowed me to extend my reflection on how costume can work disharmoniously with its wearing body.

For the remainder of this chapter, I use the abbreviation “1980” to refer to the production “1980: A Piece by Pina Bausch” (2014).

6.1 Drawing the details

(See also supplementary images on USB Drive, folders: 1.Drawings/3.1980 – A Piece by Pina Bausch)

In February 2014, *Tanztheater Wuppertal* permitted me to sit in on their rehearsals a second time; extending my privileged access to draw the costumes and the dancers. The company were rehearsing at the Sadler’s Wells Theatre for their production *1980* (2014), which was shown in London as part of a global tour celebrating their fortieth year anniversary. Over two consecutive days in early February 2014, I attended three stage rehearsals and one general rehearsal, totalling fourteen hours (see p.73 for a description of these different modes of rehearsal). During these rehearsals, I made drawings of the *Tanztheater Wuppertal* dancers in practice clothes and in costume. I was then also able to draw the dancers during a public performance three days later. In this section, I present examples of these rehearsal and performance drawings, to propose techniques for drawing costume that combine written annotation and arrows with modified blind contour drawing.

In the stage rehearsal for *1980* (2014), I first adopted a method of blind, or “pure”, contour drawing. However, I found it difficult to capture the intricate surface detail of some costumes, such as beading, or lace, without overlapping my lines. I also discovered that some scenes involved groups of dancers changing their clothes simultaneously.

During these, it was difficult for me to record different interactions between dancers and their costumes through blind drawing alone, while still producing an image that I could understand afterwards. Edwards (1979) proposes that it can be useful to combine the technique of blind, or “pure” contour drawing, with sighted drawing. She suggests an approach of ‘modified contour drawing’, which she describes as; ‘exactly like pure contour drawing, except that you allow yourself to glance at the drawing at intervals’ (1979, p. 90). As Edwards points out, through this adaptation the person drawing is able to note ‘relationships of sizes, lengths and angles’ [and] ‘monitor line direction, proportion’, while still inviting the ‘cognitive shift’ (1979, p. 90) that takes place when drawing blind.

During the general rehearsal, I began to use modified contour drawing to record a group scene, in which men and women mimed sunbathing as they lay on a stage covered with grass. I watched one male dancer remove his suit jacket, roll up his sleeves and trouser legs, and put on a pair of large dark sunglasses. As he did so, he took up new poses; at first tilting his head back, then sitting down, and finally lying on the grass with his legs stretched out. As time went by, his poses became increasingly contorted and elaborate; as if a caricature of the efforts taken by sunbathers to angle their bodies towards the sun. As I drew his poses, I found that occasionally checking my paper gave me more control over where I was drawing; allowing me to space out drawings of different poses and ensure that my lines did not obscure one another.



Figure 21. Modified contour drawings of male dancer posing in "sunbathing" scene during general rehearsal for *1980* (2014) (Drawing made in February 2014).

When using modified contour drawing, Edwards advises that users look at their paper 'only to locate a point or to check on a relationship', and keep their eyes focussed on the subject for 'ninety percent' (1979, p. 91) of their drawing time. During my research, I found that if I glanced more than occasionally, I felt conscious of the interruptions and found it more difficult to concentrate on the stage. However, I found that when I experimented by switching between periods of blind and modified contour drawing, each alternation effected stimulation; heightening my attention and helping me to stay focussed for longer periods.

These repeated returns to blind contour drawing also enabled me to carry through a loose and expressive mark-making into my modified contour drawings; helping me to respond to the dynamic of the rehearsal as I experienced it. However, when a woman performed an expressive solo dance under the spray of a water sprinkler, I found that I needed to only draw blind, and so adopt a continuous gaze, in order to fully engage with the fluidity and energy of the scene (Figure 22). Comparing this drawing (Figure 22) with my

modified contour drawings (Figure 21 and Figure 23) indicates that my occasional glances to the paper resulted in more representational images. However, it is very possible that these changing results were partly attributable to my increasing experience and familiarity drawing dancers in rehearsal and performance.

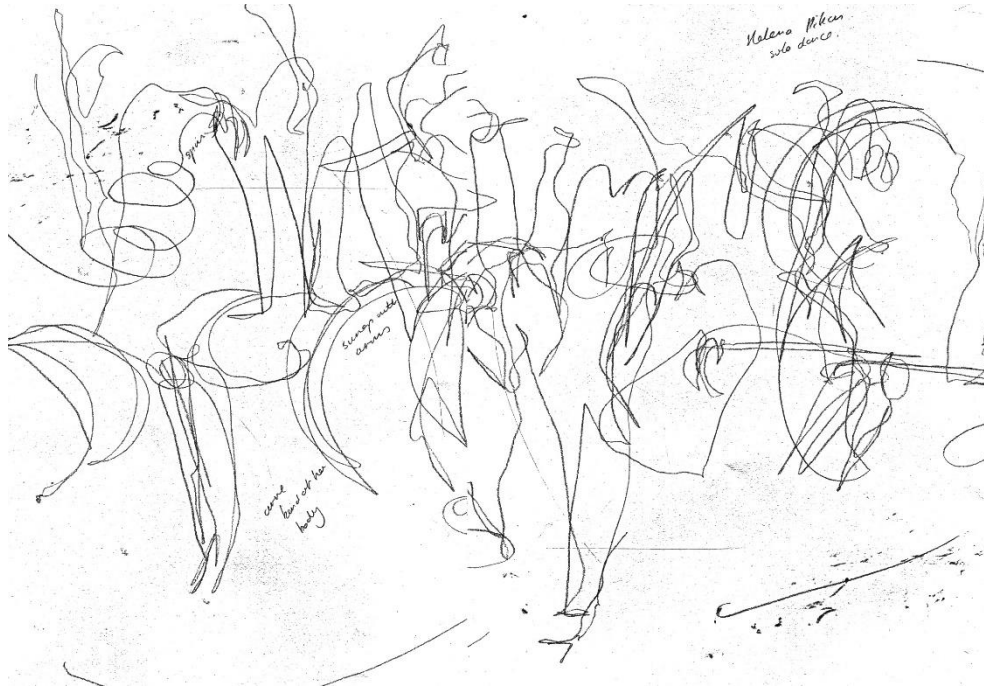


Figure 22. Blind contour drawing of dancer Helena Pikon performing solo dance during general rehearsal (Drawing made in February 2014).

I also used modified contour drawing to record a female dancer wearing a tailored suit. The suit had a silk jacket with puffed shoulders; closely-fitting tapered sleeves, and a peplum which flared softly over a pencil skirt. I watched the dancer walk up and down among the auditorium seating, carrying a tea set on a tray and flashing a beaming lipstick smile; every once in a while pausing towards the (not yet present) audience to ask “and would *you* care for a cup of tea?” Because she moved slowly, and stopped often to pour out tea, I did not need to maintain a continuous gaze to capture a sense of her movements over time. Adopting a modified contour approach to draw her meant that I could check the direction and angle of my lines to record the tailored details of her jacket.



Figure 23. Modified contour drawing of woman in tailored jacket during general rehearsal for *1980 (2014)* (Drawing made in February 2014).

Earlier in this thesis, I discussed how using a selected amount of written annotation while drawing allowed me to record lines of dialogue said by dancers in rehearsal (p.78).

During the rehearsals and performance of *1980 (2014)*, I continued to use writing in addition to drawing, but this time tried to concentrate on those lines of dialogue that referred specifically to costume, or an action involving costume. In the performance for *1980*, a dancer hitched up her dress to reveal a bare thigh, while announcing into a microphone; “this is not a leg, this is the beginning of a sculpture!!” I wrote down this quote next to my sketch of the dancer’s extended leg, high-heeled foot, and arm gesturing downwards (Figure 24).⁴¹ Because the quote directly related to the dancer’s interaction with her costume, my annotated drawing provided enough pointers for me to later remember the context of this moment; a line of men and women jostling competitively over a standing mic, pulling their costumes up in order to show parts of their bodies to

the audience. This allowed me to rely on my memory, rather than draw the surrounding context, and meant that I could be more efficient and focussed in my drawing.

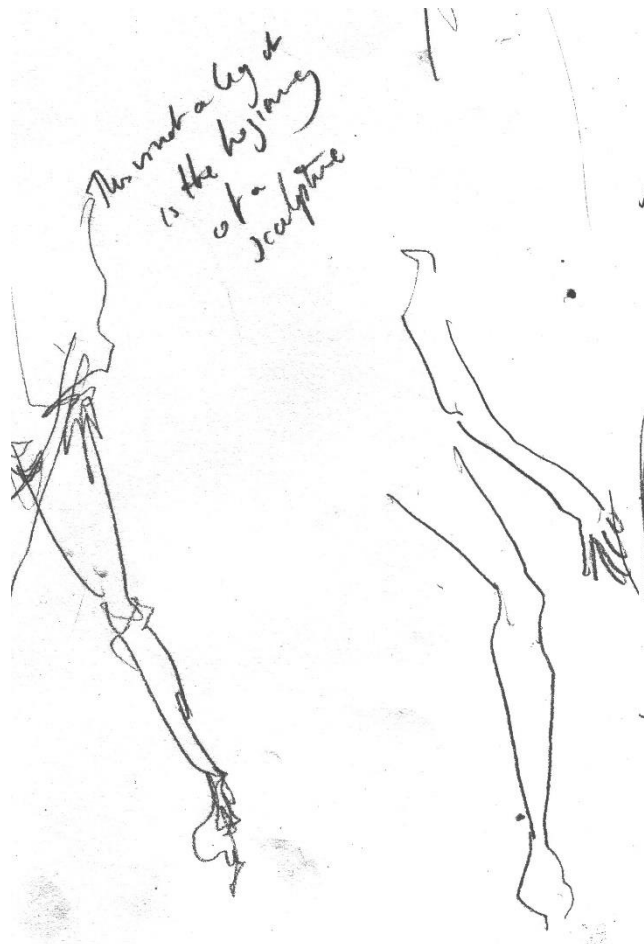


Figure 24. Performance drawing of female dancer's leg as she lifted her dress while exclaiming: "This is not a leg, this is the beginning of a sculpture!" (Drawing made in February 2014).

In addition to writing annotations, I also added arrows to my drawings. Arrows were used to connect different observations and to show the order in which actions took place, as well as to describe how the dancers moved around the floor. During the general rehearsal, a line of male dancers walked in a procession along one side of the stage, before stopping in front of a female dancer. In synchronised movement, the men pulled their trousers down to their feet, paused, and then pulled their trousers back up to their waists. To record these distinct stages of undressing and dressing, I made three separate drawings of the men. I then used

arrows to connect these drawings together on the page and to show the order in which I had drawn them.

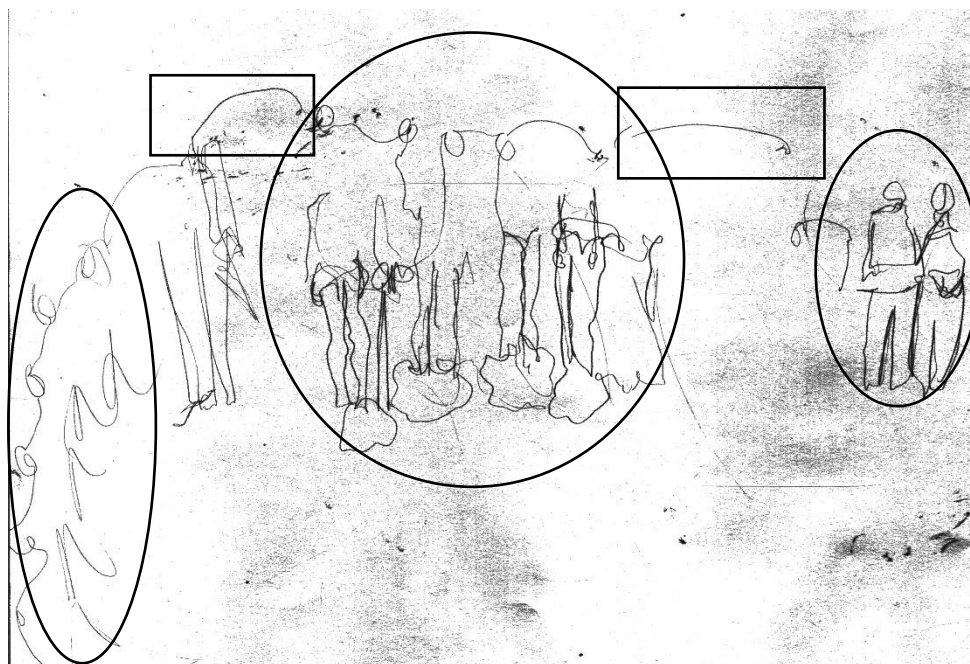


Figure 25.⁴² General rehearsal drawing of men undressing and redressing (circles show three different drawings, squares show arrows) (Drawing made in February 2014).

6.2 Doubt sparks inquiry: looking at costume, movements and bodies

(See also supplementary images on USB Drive, folders: 1.Drawings/2.Vollmond & Two Cigarettes in the Dark)

During my visits to the *1980* (2014) stage rehearsals, I watched many scenes that related to childhood, or involved the dancers performing in a child-like way. I saw the dancers perform party games, sing “happy birthday”, and chase one another across the stage, laughing and screaming. In this section, I reflect on my thoughts and feelings about costume after watching these sequences, in relation to Peirce’s theories on habits of thinking interrupted by doubt.



Figure 26. Stage rehearsal drawing of male dancer miming eating food from a bowl. Every so often, the dancer looked up at the audience and said "maman". The very slow speed at which he moved his spoon around the bowl reminded me of a small toddler (Drawing made in February 2014).

In Peirce's essay *The Fixation of Belief* (1992, pp. 119-123), he discusses the relationship between habits of thinking and doubt, to propose that doubt can initiate a form of inquiry. Peirce held that when we reason, it is our habits of thinking that lead us to arrive at conclusions. In his own words, 'that which determines us, from given premises, to draw one inference rather than another, is some habit of mind' (1992, p. 112). For Peirce, each habit that 'governs this or that inference' is produced out of a hypothesis based on past experience – or, in Peirce's terms; 'a formula' [...] 'called a *guiding principle of inference*' (1992, p. 112).

Peirce uses the example of copper and a magnet to explain how such a guiding principle could play out in everyday life. He asks the reader to imagine watching 'a rotating disk of copper' that 'comes to rest when placed between the poles of a magnet', and inferring from this that 'every disk of copper' will act in this way: the guiding principle being that 'what is true of one piece of copper is true of another' (1992, p. 112). The notion of a "guiding principle" relates to my thought process after the stage rehearsals, when I

imagined costumes that would suit the child-like movements and the dialogue performed by the dancers. I visualised bright floral dresses with bows and ribbons, denim dungarees and t-shirts, and chequered school uniforms. In so doing, I had followed a “guiding principle” that costume, or clothing, is designed in accordance with the physical actions of the bodies who wear them.

However, when I watched the later general rehearsals for *1980* (2014), the dancers wore costumes consisting of long evening dresses and tailored suits. These clothes, wholly unlike the child-like clothing I had expected, made me realise that I had gone through a process of imagining clothes to “fit” the bodies and actions of the dancers. I found it strange that I had had this train of thought, considering that I was aware of the signature costuming style of the company. In order to explain this further, in what follows next I describe this signature style and explain how it differs from traditional ideas about costume.



Figure 27. General rehearsal drawing of the male dancer featured previously in stage rehearsal (see Figure 26), again miming eating a bowl of food. My annotation in this drawing notes my surprise that the dancer is now wearing a suit while performing these actions (Drawing made in February 2014).

The trademark costume design of *Tanztheater Wuppertal* is comprised of long ‘dresses and suits’, smart shoes and ‘high heels’; it repeatedly presents its dancers as ‘dressed to the nines, in glitzy, elegant evening wear’ (Servos, 2016b, p. webpage). These motifs were initially developed by Bausch’s partner and the company’s first set and costume designer, Rolf Borzik, who worked closely with Bausch from her appointment in 1973 as head of dance at the Wuppertal theatres, to set up a distinctive scenographic language for her dance works. As Servos states: ‘in the seven years he [Borzik] worked together with Pina Bausch in Wuppertal he succeeded in giving dance theatre an unmistakable face’ (2016a, p. webpage). The production *1980* was created in the year of its title, following the death of Rolf Borzik in the same year. After Borzik’s death, former dancer ‘Marion Cito took over costume and Peter Pabst set design’ (Servos, 2016a, p. webpage); making *1980* the first Bausch production where Cito worked as costume designer. However, as Servos observes, Cito did not depart from the trajectory for costuming started by Borzik, but rather extended his existing ‘framework’ (2016b, p. webpage).

In *1980* (2014), the combination of child-like movements and dialogue, performed in long evening dresses and suits, presents a clear differentiation between costume, or clothing, and the body. In this way, it departs from the notion that costumes should harmonise with their wearing bodies. Historically, this idea is evident in writings about theatre; the literary theorist Roland Barthes argued that performance costume ‘must pass unnoticed in itself’, so that audiences could ‘see it but not look at it’ ([1955] 2010, p. 209). According to this view, if a costume is noticed “as a costume” then it has overstepped its role, and is no longer fulfilling its function. This ideology, as Hann and Bech (2014) point out, remains dominant ‘in popular film and certain traditions of theatre’, where ‘self-referential costumes are typically viewed as problematic’ in relation to ‘the overall dramaturgical function of costume to be invisible’ (2014, p. 4). As Hann and Bech identify, this perspective demands costumes which are ‘indiscernible from the character’ and ‘the actor’, and remain ‘in service to the ‘illusion’” (2014, p. 4) of the theatre. It is this viewpoint that Deborah Landis, costume designer for film and curator of V&A exhibition *Hollywood Costume* (Victoria and Albert Museum, 2012), advocates when she claims that the ‘best costume design may be invisible’ (2012, p. 42) to an audience.

However, the synonymy of costume with invisibility presents an issue when thinking critically about costume (how can we engage with that which is indiscernible?) and is linked to the under-representation of costume in theatre scholarship. Monks' (2010) highlights this problem in her monograph, where she argues that 'costumes are expected to somehow appear to disappear'; so that even audience members 'often work very hard to prevent costumes from disrupting their experience' (2010, p. 10). She points out that 'this tendency' to not look at costume has 'been repeated in theatre criticism', where 'costumes still tend to be looked through, or past, in analyses of performance' (2010, p. 10). Barbieri (2012a) also makes this connection when she highlights that 'theatre costume is subsumed into the performer's body', while 'its contribution to the performance, its 'complex work' and that of the hands that make it, remains un-remarked upon' (2012a).

The choreographer and dance researcher Johannes Birringer (1986) highlights how *Tanztheater Wuppertal* performances lay bare habitual ways of thinking and acting through their portrayal of the body. As Birringer reminds us, 'we tend to take representations of the body for granted, whether we see them in advertisements, films, photography, pornography' (1986, p. 86). He identifies that, 'every pose, every still, and every movement of the body' participates in 'the particular representational economy with which a culture directs and dominates what is perceived as reality'; thus 'our physical conventions' are 'part of that reality' (1986, p. 86). Birringer argues that, through their portrayal of gender roles, the *Tanztheater Wuppertal* dancers force audiences to look at the 'conventions and internalized norms' that they 'no longer see' (1986, pp. 86-87). However, my research indicates that when these dancers are considered through a focus on costume, the effect produced by their clothed bodies is much more destabilising than Birringer suggests. The child-like gestures performed in *1980* (2014) are in themselves recognisable, but their incongruous presentation in formal evening wear creates clothed bodies that depart from the usual and the expected.

The performance scholar Gabrielle Cody (1998) similarly neglects to fully account for costume in her analysis of the *Tanztheater Wuppertal* dancers. She highlights that productions effect disturbing images through their representation of bodies, when she writes that performances are ‘fraught with figures whose site of struggle is the relationship between their body and culturally sanctioned cloaks of legitimization’ (1998, p. 121). She gives examples that refer to costuming – reflecting that ‘women often tug at girdles and suffer high heels’ (1998, p. 121) – but focuses her analysis of these on gender and sexuality. Cody uses these examples of costume as evidence of the dancers enacting ‘what would appear to be the ludicrous and annihilating exercise of performing gender’, which, as she points out, actually involves ‘expressing gender as a correlate of biological sex’ (1998, p. 121). The way in which the dancers are costumed in *1980* (2014), and other *Tanztheater Wuppertal* works, contributes significantly to the visual representation of the dancers onstage. It is not only that the dancers do not perform the roles of gender, as constructed by society and culture, it is also that the costumes do not perform their roles in relation to the physicality and behaviour of such bodies.

The theatre academic Siobhan O’Gorman highlights this ‘destabilizing efficacy of costuming’ (2014, p. 156) in her (2014) study. In her research on costuming in plays by Suzan Lori-Parks, O’Gorman proposes that ‘bodies, genders and costumes’ do all ‘comprise separable layers of signification’ (2014, pp. 155-156). In her discussion of *Venus*, a play about ‘the iconography of black female sexuality and the bottom as a metonymic symbol of black femininity’ (2014, p. 157), O’Gorman reflects on the use of a bodysuit costume for actresses playing the title character. Each suit used padding to create an artificially enlarged bottom, which, as O’Gorman points out, produced ‘gaps and fissures between body and costume’ (2014, p. 158). She suggests that the ‘deliberate artificiality’ of these bodysuits resonated against historically racist assumptions about black female bodies, and showed ‘the figure of the exotic, overtly sexualised black woman as a historically constructed fiction’ (2014, p. 158). O’Gorman highlights that this separation between costumes and performers does ‘lay bare the sedimentation of meanings that bodies come to embody’, and provokes ‘audiences to think’ [...] ‘through the complicated

web of contemporary culture and the stratified roles it appears enduringly to require' (2014, p. 164).

My own interpretation is that, in both *Venus* and *1980* (2014), costumes and wearing bodies are evidenced as separable layers of signification that produce disturbing gaps between costumes and bodies onstage. However, I also found during *1980* (2014) that, at the same time these layers evidenced separate-ness, their resulting incongruity worked to shift my interpretations of each. For example, when I watched the suited man eating soup while repeatedly saying "Maman" (Figure 27), I understood his suit both as a separate element (an item of clothing associated with formality, occasion and business) and in relation to the incongruity produced as a result of its being placed over child-like actions (a cover, pretence and disguise for a person's fragility and vulnerability).

The formal evening clothes used in *Tanztheater Wuppertal* form part of a signature costuming rhetoric, in which costumes depart from the traditional ethos of costume design; working incongruously with the dancers' bodies to produce a destabilising effect. This context is important in this research because I was very familiar with this rhetoric prior to attending rehearsals (and so knew enough to expect the formal costumes). The fact that I was still "caught out" by my habits in rehearsal indicates the value of seeing the work in its various stages of costuming, where my position as a researcher helped me to see the complex mechanism of juxtaposing child-like actions with formal costumes.

The fact that I imagined child-like clothing, in spite of my knowledge of the company's work, also indicates the persistence of my habits of thought, or "beliefs" about costume and clothing. Peirce argued that habits of thinking are connected to feelings of belief, and once fixed, are not easy to change. He stated that 'the feeling of believing is a more or less sure indication' of our having an 'established' [...] 'habit that will determine our actions' (1992, p. 114). While Peirce argued that beliefs can be changed by feelings of doubt, he suggests that this is not always easy to achieve. He describes doubt as 'an uneasy and dissatisfied state', which 'we struggle to free ourselves' from in order to reach a 'state of

belief' (1992, p. 114). In contrast to doubt, belief is in Peirce's theory 'a calm and satisfactory state', which 'we do not wish to avoid, or change' to something else, and thus 'cling tenaciously' to (1992, p. 114).

My experience seeing the *1980* (2014) costumes can be accounted for through Peirce's understanding of how doubt ruptures existing beliefs. Peirce likened being in doubt to 'the irritation of a nerve and the reflex action produced thereby', but also referred to the 'struggle to attain' [...] 'belief' from doubt as an '*inquiry*' (1992, p. 114 [original emphasis]). The term inquiry here is a useful one, because Peirce argues that it only begins when there is 'a real and living doubt' (1992, p. 115). Through this theory, the act of inquiring; through close examination, probing, and a search for knowledge, illustrates how genuine and active doubts set the mind to work. Doubts push us to search and ask questions; Peirce wrote that without them 'mental action on the subject comes to an end' (1992, p. 115). As I shall explain in more detail below, I found the idea that doubt sparks inquiry a productive way for me to reflect on my experience as a researcher drawing costumes in *1980* (2014).

During the general rehearsal and performance, my seat was near the front of the stage; giving me a close view of the costumes and the dancer's bodies. When I drew the dancers in costume, I noticed many details located where the edges of clothing sits on top of bare skin. These included off-the shoulder necklines, trimmed with lattice-patterned edging; sheer fabric, lace and velvet situated at the top edge of dresses, and delicate pleats fanning out voluminous sleeves. One long dress had a sheer insert at the neckline (Figure 28), framing the wearer's neck; another dress was finished with embroidered decoration, along the edge of the neckline and over one shoulder. These features attracted my attention, as examples of distinctive visual design and skilled craftsmanship. Other members of the audience, sat in different locations around the auditorium, will have seen and experienced these details differently. However, even taking this into account, it is very possible that these features were designed to entice audience attention. If so, then their being placed at the edges where clothing meets bare skin would seem to be

strategic; and may even have been intended as an invitation to reflect on the relationship between costumes and moving dancers.



Figure 28. General rehearsal drawings of costumes in *1980 (2014)* with sheer neckline detail (circle) and lace/embroidery overlay neckline and back details (square) (Drawings made in February 2014).



Figure 29. Performance drawing of costume in *1980 (2014)* with lattice-work neckline/shoulder detail (circle) and pleated sleeve detail (square) (Drawing made in February 2014).

Considered through Peirce’s theory concerning belief and doubt, my drawings of these details indicate an inquiry, sparked by doubt, into the relationship between costumes, actions and bodies. The framing of exposed skin through detail guided me to look at the bodies of the dancers, and to take notice of their ages. Some of the female performers, including Julie Shanahan and Nazareth Panadero, were in their late fifties, having joined the company during the 1980s. Reflecting on the ages of dancers such as Shanahan and Panadero led me to become more conscious of the dissonance between outer visual appearance, comprised of adult bodies and “grown-up” clothing, and action; characterised by child-like movements and dialogue. However, for the public audience, who had not seen these dancers in rehearsal, these gestures may not have seemed “child-like” at all, and so the overall effect may have been very different.

The combination of bare female skin, sumptuous fabrics and glamorous, couture-style gowns made me think about the depiction of present-day female movie stars, wearing similarly opulent clothing and high-heels, and enacting different poses that display bare skin, during film premieres. For me, the child-like movements and dialogue performed in *1980* added ruptures to such references, ridiculing and destabilising them. However, this is not to say that my interpretation correlated with the intentions of the dancers or with Bausch's original vision. While the line-up of *1980* has changed over the years, some of the dancers I saw also performed in its premiere; thirty four years prior. The dancer Panadero, whom I watched aged fifty-nine lift up a satin dress to reveal a bare leg (

Figure 31), performed as part of the original cast for *1980* aged just twenty-five (Tanztheater Wuppertal, 2012). In this sense, the overall effect produced by the dancers onstage, costumed by Cito and choreographed by Bausch, has evolved considerably since it was initially conceived; the dissonance between costumes, movements and bodies changing over time as the dancers became older. This is not to say that the dancers performed with any less skill or execution as older men and women: it is to say that their older bodies suggest different meanings when performing those same movements than their younger selves.

Birringer (1986) interprets the 'childhood games' in *1980* as 'adult remembrances of things past'; in acknowledgement of Bausch's 'dramaturgical method' (1986, p. 91);

through which memories of company dancers formed starting points for choreographed vignettes. However, I found that the effect of the child-like gestures, performed by women in their fifties dressed in occasion-wear, went beyond expressions of memory. One feeling I had was reassurance: at all ages we can be playful, wanting, anxious, vulnerable; just as children are. The men and women in *1980* do not hide these feelings, but express them with honesty. The child/adult incongruities of their costumed bodies show them to be released from conventional ways of acting and wearing; freeing them to show off and celebrate their quirks, idiosyncrasies, desires, and imperfections. The fact that some of these dancers are dressing up again, thirty-four years later, to re-perform sequences that they enacted previously as younger men and women, further complicates these effects. When the dancers stand in a line and lift up their legs (Figure 30 and

Figure 31), dressed in glitzy gowns and suits, they are re-presenting moments from their successful careers as part of Bausch's repertoire. In this sense, the dancers resemble veteran music stars; repeatedly performing hit singles to a loving audience of fans.

Figure 30. Photograph of 1980 (original performance) photographer unknown
– accessed 10.09.2016 from BAM website at <http://www.bam.org/artists/pina-bausch>. (Image removed from published thesis for copyright reasons).

Figure 31. The *Tanztheater Wuppertal* dancers during a 2014 performance of *1980* (Julie Shanahan poses third from the left in a cream dress; Nazareth Panadero stands on the far right costumed in nude pink). Photograph taken by Foteini Christofilopoulou. (Image removed from published thesis for copyright reasons).

During one sequence, I found myself captivated by how a particular costume moved over the surface of a dancers' skin. In this section of the performance, a female dancer, clothed in a dark velvet gown, crouched down in an action that reminded me of a sulking child. As she faced her back to the audience, she displayed a prominent designed detail on her dress: a v-shaped low back. The v-shape swung from side to side over her bare skin, hanging down from each of her shoulders. The changing silhouette created by this movement brought to my mind the image of curtains, swaying across a window and covering different aspects of a view which, in this case, was the exposed back of a woman's body. The positioning of this costume edge against the body was made more striking by a visual contrast, between the dark velvet fabric and the pale skin of the dancer. I considered my drawing of this moment as an example of my inquiry, sparked by doubt, into how costume was working in relation to the body. In this drawn image, my repeated lines of the v-shape, shifting continually over older skin and moving dancer, visually typified my interest in the incongruous juxtaposition between costume and body.

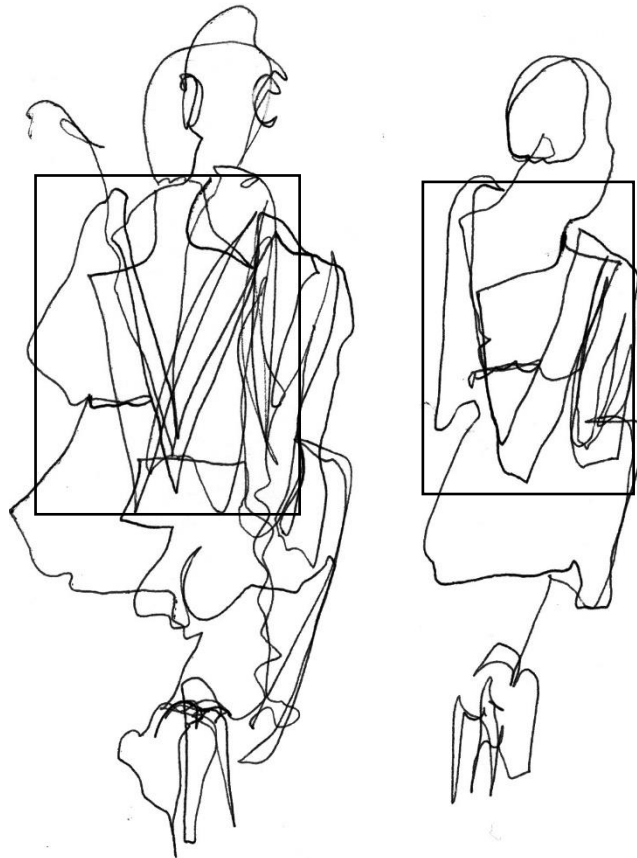


Figure 32. Performance drawing of dress with v-shaped low back detail (repeated lines of v-shape indicate dresses continual movement over time; highlighted by squares) (Drawing made in February 2014).

This boundary between v-shaped costume and older skin exemplified for me a visual negotiation of body and clothing through performance. I was particularly interested in the fact that the part of the costume with the eye-catching detail was not fixed in one place, but was free to move around over the surface of the skin. It seemed possible that this was a design choice, intended to invite an audience to reflect on the relationships between action, body and costume. I wondered if there was a connection between the designed details of costume, their placement at the edges of garments, and an intention to provoke doubt as to the incongruities between action, costume and body in members of the audience. My experience supported this idea, in that the eye-catching design features had attracted my attention towards places where the costumes met against the moving bodies of the dancers. When I looked at these two elements side by side, and watched the garment edges move over the surface of bodies, this had reinforced in my mind the idea

that these continually shifting edges of fabric against skin illustrated a struggle and incompatibility between these elements.

6.3 Separating the layers

(See also supplementary images on USB Drive, folders: 2.Costume Practice/3. Separating The Layers Workshop)

To explore further the idea that a costume which shifted while on a dancer reinforced instability and struggle between costume and the body, I set up three costume workshops in a ballet studio at Central Saint Martin's College of Art and Design in London.⁴³ Each workshop was recorded through photography and video, and was structured into periods moving in costume and periods of discussion. My intention was that these workshops would function as a laboratory environment, where I could test out aspects that had most interested me during my research into costumed bodies in 1980 (2014). Within each "laboratory", I could then focus on these aspects while removing other distracting elements; a form of practice analysis. Each of the three workshops tested the same costume on a different volunteer dancer.⁴⁴ The design for this costume was instigated by my drawings of the dress with the v-shape back detail (Figure 32). Through my design, I intended to make a costume that would not be fixed in place on a wearing body, but would instead be free to move around as much as possible. With this in mind, I chose to make a garment consisting of pieces that were easily detachable.

The main part of the costume consisted of two matching fabric panels, each made with five differently coloured polyester strips (see Film 1, 02:00-03:00). To make each panel, I sewed together pieces of blue, red, pink, coral and purple fabric, and gathered both joined sections near the top edge and half-way down the length. In between these gathered points, each panel flowed out in vertical folds, resembling the appearance of two curtains pulled together at the top and in the middle. In addition to these panels, I made a harness

with two long straps that attached at one end to the front of an elasticated waistband. Both straps went from the waistband up across the chest and over the shoulder, where each was threaded through another smaller elasticated band. These adjustable bands created possibilities for the wearer to position the multi-coloured panels in different places over their body, by threading or tucking the striped fabric through or under parts of the harness. Because I had not fixed these panels to the harness or to each other, each volunteer could select which parts of the costume they wanted to use, and how to attach them. They also had the option to leave the panels unattached, by draping them over a part of the body, or holding them in their hands.

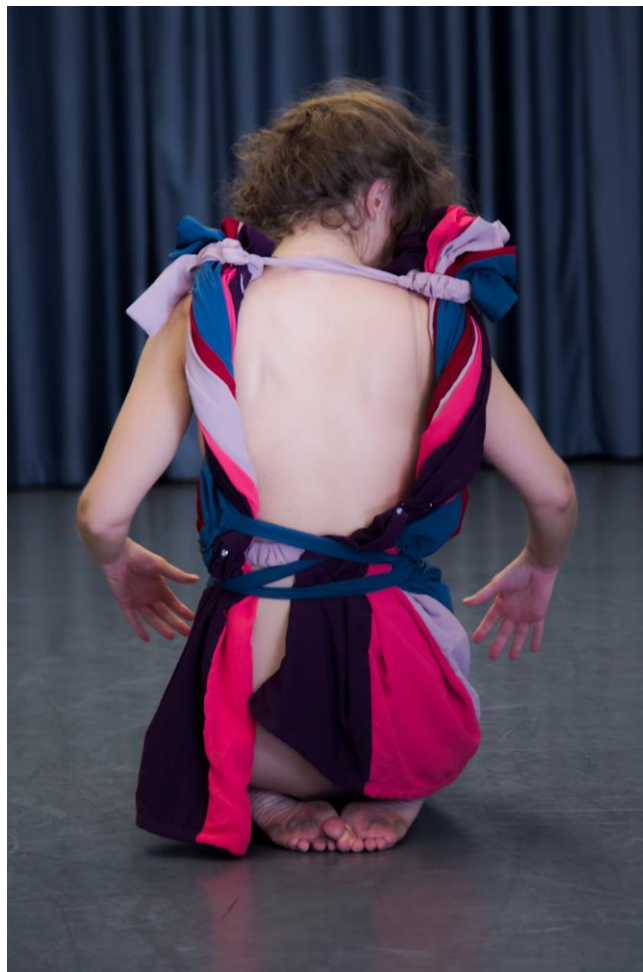


Figure 33. Volunteer Cesca Bridges-Cicic in costume during the workshop (see Film 1, 02:23-02:44). Photograph taken by Brogan Davison. Image © Katie Barford.



Figure 34. Volunteer Cesca Bridges-Cicic in costume during the workshop (see Film 1, 02:23-02:44). Photograph taken by Brogan Davison. Image © Katie Barford.

In addition to these detachable pieces, I used as a base layer for the costume a Lycra low back skin-coloured leotard, with clear plastic shoulder straps, worn over skin-coloured footless Capri tights. The intention here was to use close-fitting clothing that would provide cover for the volunteers, and be comfortable for them to wear and move in, but crucially would still enable me to see how the detachable costume items were working on and with their moving bodies. As the dance researcher Tamara Tomic-Vajagic notes, in rehearsal environments leotards have been used to promote ‘the visibility of bodily expressiveness’ (2014, p. 90) while encouraging ‘the feeling of comfort’. In this sense, it is important to note that historically, the leotard has been in use in dance since the 1920s, and was in the 1940s employed as a performance costume by Balanchine and others as ‘a powerful alternative to the narrative, costumed and ornately designed ballet tradition’ (Tomic-Vajagic, 2014, p. 91). Through this adoption, leotards offer an example of a staple

uniform for contemporary dance clothing that aims to remove ‘decorative elements’, foreground the ‘dance movement’ (Tomic-Vajagic, 2014, p. 91) and reveal the dancer’s body. In the workshop, the close fit of the leotard and tights gave volunteers a clean silhouette of their moving bodies, allowing me and them to easily see their movements in the studio mirror (see Film 1, 02:35-02:40).⁴⁵



Figure 35. Volunteer Desiree Attard in costume during the workshop (see Film 1, 02:00-02:22). Photograph taken by Brogan Davison. Image © Katie Barford.



Figure 36. Volunteer Desiree Attard in costume during the workshop (see Film 1, 02:00-02:22). Photograph taken by Brogan Davison. Image © Katie Barford.

To situate my costume practice for this workshop, I looked at costumes designed by Robert Rauschenberg for Merce Cunningham's 1977 dance work *Travelogue* (1977).⁴⁶ Although, as I shall explain, Cunningham's approach as a choreographer was very different to that used by Bausch at Wuppertal, Rauschenberg's costumes for Cunningham's *Travelogue* (1977) can be read as an example of a past experiment into detachable items of costume in dance. The distinct approaches of Bausch and Cunningham can be better understood in light of key differences in German and American approaches to dance that emerged during the postwar era. In the 1980s, Susan Manning (1986) summarised this 'divergence', commenting; 'American choreographers generally emphasize the inherent expressivity of pure movement', and do 'consider narrative or representational matter beside the point', while 'German choreographers'

conversely ‘consider subject matter far more important than the formal display of movement values’ (1986, p. 57). As I describe below, both Bausch and Cunningham played key roles in pioneering these two perspectives.

As dance-theatre scholar Royd Climenhaga notes, at the same time that Bausch was returning ‘to Germany in 1962’ following her studentship at Julliard, the ‘decidedly formalist turn’ of American dance, centred on ‘movement for movement’s sake’, was being ‘solidified and carried forward by Merce Cunningham’ (2013, p. 2). However, on her return and commencement of a directorship at Wuppertal, Bausch did not take up this formalist American style, but instead made use of different references from her dance training in America and Germany, and in particular drawing on the psychologically informed work of Anthony Tudor and Kurt Jooss’s dance theatre.⁴⁷ It is also possible to interpret Bausch’s personal choreographic style, which she then went on to develop at Wuppertal from 1973 onwards from her own and her dancers’ life experiences, as a response to the desire in 1960s Germany for a different kind of dance to that being established in America. Climenhaga (2013) describes, how, ‘after the war’ Germany ‘was in search of something new, and spurred on by student movements throughout the 1960s, sought an alternative to the abstractions of formalist practice’ (2013, p. 2). He notes how, this ‘experimental spirit’ in Germany ‘opened the door for a new theatrical and dance energy’ (2013, p. 2).⁴⁸

While Bausch and Cunningham had very different, if not antithetical approaches to choreography, my own interest here in Cunningham’s *Travelogue* (1977) is as an example of an experiment with costume. Cunningham’s dance works were the result of collaborations, underpinned by the idea that each part of the performance was independent from the others. In the words of the choreographer:

what we have done in our work is to bring together three separate elements in time and space, the music, the dance and the décor, allowing each one to remain independent. The three arts don’t come from a single

idea which the dance demonstrates, the music supports and the décor illustrates, but rather they are three elements each central to itself.

(Cunningham & Lesschaeve, 1985, p. 137)

While Cunningham does not specifically refer to costume in this statement, my understanding is that décor here refers to aspects of visual design; e.g the costumes and stage design. Through Cunningham's method of indeterminacy, costume was approached as an independent element, brought together with a body through a shared time and space in performance. This meant that costumes may or may not have worked harmoniously with a dancer's movements – as this depended on chance and the perceptions of a given audience – the costumes could just as easily have appeared at odds with the choreographed bodies.

In relation to my costume practice, I was interested in Cunningham's approach for its potential to allow costume an autonomous status within a performance; giving it the agency to communicate meanings that may or may not be shared by the body which wears and moves in it. While there is more than one example of a performance made by Cunningham where the costumes present this autonomous status, such as the visually striking 1997 piece *Scenario* made in collaboration with the fashion designer Rei Kawakubo, I was specially drawn to *Travelogue* (1977) because of its use of detachable costume items, as this corresponded with a key feature of my own design.

In the Cunningham dance work *Travelogue* (1977), Rauschenberg made use of detachable costume items that can be read as working incongruously with the body. As described by dance historian Michelle Potter, Rauschenberg's basic *Travelogue* (1977) costumes were comprised of differently coloured 'leotard[s] and tights', but in one part of the performance the dancers also wore on top of these 'large, brightly colored folding fans', made of 'sectioned fabric' (1993, p. 18). These detachable costume items bear recognisable hallmarks from Rauschenberg's paintings, in that both feature the motif of

colour wheels, or ‘flattened umbrellas whose sectioning recalls that of a color-wheel’ (Potter, 1993, p. 18). Taking this into account, Potter conceives of the *Travelogue* (1977) costumes as ‘extensions’ (1993, p. 18) of Rauschenberg’s oeuvre as an artist. Her interpretation indicates how the *Travelogue* (1977) costumes could have been read as autonomous works of art to audience members familiar with the artist’s painted works.

Figure 37. Dancers costumed in Rauschenberg's colour-wheels during Cunningham’s dance work *Travelogue* (1977). Photograph by Charles Atlas. (Image removed from published thesis for copyright reasons).

Figure 38. Dancers costumed in Rauschenberg's colour-wheels during Cunningham’s dance work *Travelogue* (1977). Photograph by Charles Atlas. (Image removed from published thesis for copyright reasons).

After reading Potter's analysis, I watched a video recording of a performance of Cunningham's *Travelogue* that was filmed in 1980 for the television program *The South Bank Show* (The Merce Cunningham Trust, 1980). While watching this 1980 performance of *Travelogue*, my perception was that the costumes did not work in harmony with the dancers, but rather seemed placed on top of their bodies as independent sculptural forms. When the dancers lifted their arms up to spread out the costume pieces into their extended fan shapes, the resulting colour-wheels seemed to swamp the dancer's bodies. I interpreted the dancers as struggling with the cumbersome form and large scale of these pieces, which to me produced an unsettling and disturbing effect. While, according to the chance elements in Cunningham's work, each performance is likely to have some very different elements, my interpretation did tie in with Potter's analysis; as she proposed that Rauschenberg's fans could be seen to act in a 'manipulative' (1993, p. 19) way on stage. Her view was that the opened fans effectively 'bisected the dancers' in two; 'dwarfing the body' and 'removing its legibility as a material of dance' (1993, p. 19).

While the detachable panels that I designed for the workshop differed substantially from Rauschenberg's wheels in terms of proportion, during my research I did perceive a struggle between the volunteers and my costume items. While I did not conduct interviews with the dancers, I did gain insights into their experience from watching them perform and speaking to them about their experimentation. From what I observed and heard, I understood that the detachability of the costume had made it difficult for them to control what each panel did as they performed; which had at times prevented them from moving in ways that were familiar to them. One volunteer told me that she had started to dictate some movement to the costume, but that the panels were very strong-willed, and seemed to want to move around and explore the body that they were now occupying. Another volunteer reflected that the panels being so easily detachable had given her a less integrated relationship with the garment than she would have expected; giving her the sensation that she was not wearing a costume, but appendages.



Figure 39. Volunteer Cesca in costume during the workshop (see Film 1, 02:23-02:44). Photograph taken by Brogan Davison. Image © Katie Barford.

These workshop experiments with the volunteer dancers, in combination with my reflection on Cunningham's *Travelogue* (1977), allowed me to see further ways in which costume can work disharmoniously with a body. In both of these experiments, visually abstract costumes (that did not resemble recognisable clothing in the way that the *Tanztheater Wuppertal* costumes did) had used detachability or proportion to obscure the body of the dancer or to limit the wearer's movement. However, my perception was that while this costuming did work disruptively with the body of the wearer, it did not seem incongruous to the same extent that the *1980* (2014) costumes had been. While the workshop and *Travelogue* (1977) costumes made movement difficult for the dancer, they did not bring to my mind a different set of movements to the ones being performed in them.⁴⁹ This distinguished them from the *Tanztheater Wuppertal* costumes, which I could have matched with a set of gestures conventional to formal occasions.

6.4 Conclusions

This inquiry through drawing, costume practice and understanding through doubt shows how seeing different stages of costuming in rehearsal can be instructive for the researcher; in this case by exposing the complex mechanism of juxtaposing formal costumes with child-like actions. It also demonstrates how experiences gained from being present during a rehearsal process can provoke feelings of doubt, and a subsequent inquiry into costumed bodies, which leads to a more nuanced understanding; in this instance relating to the dissonance between costumes, bodies and actions. In addition, this research indicates that Peirce's notion that doubt can initiate a form of inquiry is a productive way of thinking through habitual ways of conceiving costume, in relation to bodies and movements. Finally, it suggests that the application of modified contour drawing can make it easier for a researcher to capture intricate detail, and can help to make researchers more alert towards these aspects of costume during rehearsal and performance.

My instincts told me that these eye-catching features, situated at the edges of clothing and skin, could well have been intended by Cito to call up uncertain thoughts in an audience, in order to heighten attention towards the incongruous juxtaposition between costumes and bodies. In this regard, it would be interesting to see if other researchers who use modified contour drawing to record costume in rehearsal or performance find that it guides them towards reflecting on intricate design features.

The workshop with the volunteer dancers, and reflection on Rauschenberg's *Travelogue* (1977) costumes, extended my ideas about the ways in which a costume could work disharmoniously with its wearer. This research indicates how proportion and detachability can work disruptively on visually abstract costumes to obscure the bodies of the dancers or to limit their movement. However, I felt that the workshop did not explore the precise level of incongruity between costume and body evident in *1980* (2014). Because of this, the workshop experiments made me interested to map out incongruity further, but this time through a more sustained collaboration between me and a trained

performer. In the next chapter, I discuss how I did this through a further stage of research, in which I made three performances over a period of several months with a dancer-choreographer.

7 Contrasting costume with choreography through three experimental performances: materials, context, design

This chapter focuses on three experimental dance performances that I produced between October 2014 and May 2015, in collaboration with the dancer-choreographer Desiree Attard. These works were primarily instigated by my research into how costumes work disruptively in relation to performed actions in the *Tanztheater Wuppertal production 1980* (2014). My main intention in making these performances was to further explore, test and reflect on incongruities between costume and performed action. However, I was also interested to extend the reach and ambition of my costume practice; by moving beyond a workshop environment into a public performance context, and by working through a more sustained and involved collaboration with a trained performer. In each of these performances, I worked in the role of research leader and costume designer.

The first section of the chapter focuses on *Sinister Costume/Child's Play Movement*; a performance developed by Desiree and I for an event at the British Museum in London (Section 7.1, p.133). Here, I discuss my experimentation with visual references and fabrics in my costume design, in relation to the film theorist Stella Bruzzi's theories on costumes. The second section of the chapter focuses on *Weighted Costume/Weightless Movement*; a performance developed for an event at The Wallace Collection in London. In this section, I discuss how I tried to convey incongruity by referencing aspects of the surrounding space through my costume design, and reflect on what "didn't work" for me in this performance (Section 7.2, p.139). The final section of the chapter reflects on *Weighted Movement/Weightless Costume*, a performance I presented at the 2015 V&A Performance Festival (Section 7.3, p.145). Here, I discuss how I explored presenting a performance in different parts, with the intention that this would address issues that arose during my previous experiment. I also reflect on this practice in relation to costumes designed by Oskar Schlemmer for *The Triadic Ballet*.

7.1 Sinister Costume/Child's Play Movement

(See also supplementary images on USB Drive, folders: 2.Costume Practice/4.Sinister Costume Child's Play Movement)

The first dance performance *Sinister Costume/Child's Play Movement* was developed for an evening event at The British Museum in London. This evening, called "*German Folk Tales*" (The British Museum, 2014a), accompanied the British Museum exhibition; *Germany: memories of a nation* (The British Museum, 2014b). During the event, *Sinister Costume/Child's Play Movement* was performed in the museum as part of a larger display contributed by University of the Arts London.⁵⁰ These works were connected through the shared theme of Grimm's fairy tales; a book of which was being exhibited. My idea for the performance was to produce a costumed body where the costume evoked the sinister content of Grimm's fairy tales, while at the same time the wearer incongruously expressed an innocent child reader through their choreography. In my role as designer, I used "sinister" as the keyword to stimulate my costume design, while Desiree used the key word "child-play" to instigate her choreography. This set-up was informed by my experiences watching formal clothing presented with child-like actions in the *Tanztheater Wuppertal production 1980* (2014) (see Chapter 6, p.98), and intended to explore and test through practice incongruities between performed action and costume.

My intention for this work was that, during the resulting performance, our costume and choreography would not work harmoniously with one another, but would instead communicate two contrasting elements simultaneously through a single costumed body. To inform my costume design practice for this work, I looked at film scholar Stella Bruzzi's theories on costume. While the focus of Bruzzi's research is costume for film, not performance, her work is concerned with costumes that communicate independently from the actions performed by their wearer. In her research, Bruzzi (1997) points out that certain fashion couturiers who design film costumes take an alternative approach towards costuming, which challenges 'widespread beliefs' that film costume 'does not

possess an aesthetic discourse', and 'cannot function independently of narrative or character' (1997, p. 34).⁵¹

She examines the 'wildly eclectic' costume design work of fashion couturier Jean Paul Gaultier, for *The Cook, The Thief, His Wife & Her Lover* (1989); describing how the designer combined a 'heady blend' of visual references including '1960s space age fashions, Cavalier uniforms' and 'modern business suits' (1997, p. 9). As Bruzzi points out, the result of Gaultier's imaginative aesthetic is costumes which are 'characterised by a looked-at-ness', have a 'star-like role', and are 'deliberately intrusive' (1997, p. 10) to the narrative structure in the film. She identifies that such an approach 'necessitates a reversal of the normative clothes/body relationship', in which costumes are 'subservient to the latter' (1997, p. 34), and argues that this reversal releases costume 'to be admired or acknowledged in spite of the general trajectory of the film'; capitalising on its 'distancing, or disruptive potential' (1997, p. 34). Reading this text by Bruzzi, I was struck by how her argument corresponded with my experiences of watching the *Tanztheater Wuppertal* production *1980* (2014), where the costuming departed from the traditional ethos of costume design to create a destabilising effect (see p.111).

Reflecting on Bruzzi's analysis of Gaultier's costume work, and on my experiences of *1980* (2014), I became interested to explore how playfully combining visual references could produce an aesthetically eccentric costume. Here, my aim was to design a costume that would call attention towards its own visual appearance; inviting spectators to consider the ways in which this aesthetic contrasted with Desiree's choreographed movements. As I shall now describe, I experimented with this idea through my costume design, by actively mixing visual references in unconventional ways through my choice of fabrics and combinations of clothing items. My design for the "sinister" costume consisted of black patent wide-fitting trousers and matching top; a black draped hood that completely covered the wearer's face, and black binding to tie the wearer's wrists.⁵² Here, the black hood and wrist binding referenced items of clothing associated with a threat to do harm, violence or death; I intended them to spark associations with the Grim Reaper, the executioner, hostages, and imprisonment.

Additionally, I intended that using black patent fabric as the main material of the costume would evoke references to the subcultures of Goth and S&M. However, whereas in these subcultures patent fabric is typically used to make tight-fitting and revealing clothing, I instead produced wide-fitting garments that covered the wearing body. I then manipulated this patent fabric, with the aim to further distance the costume from everyday clothing and make the garment more visually ostentatious. This aim was directly informed by my research into *1980* (2014); where I found that eye-catching details on costumes attracted my attention towards how costumes were working incongruously with the body (see p.112 – p.119). I created eye-catching details on the sinister costume by liberally cutting slits through the fabric along the trouser legs and sleeves, so that when Desiree moved in the costume the slits shifted unpredictably; creating jagged silhouettes that enhanced the natural reflective qualities of the material (see Film 2, 00:07–00:16 and 00:40–00:50), and created sounds as the plastic texture of different costume parts stuck together in movement.



Figure 40. Desiree Attard in costume during *Sinister Costume/Child's Play Movement* at the British Museum, London. Photograph taken by Katie Barford.
Image © Katie Barford.

Sinister Costume/Child's Play Movement was presented on the twelfth of December 2014 in the Great Court at the British Museum. During Desiree's performance, she wore the costume that I had designed while performing her own choreography instigated by the words 'child's play'. Her routine consisted of mimed actions predominantly based on the children's nursery rhyme "Heads, Shoulders, Knees and Toes", but also took reference from gestures of children chasing butterflies, dancing, and playing hide and seek (see Film 2, 00:16-00:59). As I watched her performance, I felt that the intended incongruity was communicated through the overall result of our costumed body. My interpretation

was that my references to different clothing items and use of fabrics had produced a costume which worked as a “sinister” object, and called attention towards itself through an eye-catching aesthetic.

Images of Desiree performing in her costume (see Figure 40 and Figure 41) throw up a range of complex and potentially sinister images that can be read in a variety of different ways. One further possible, although unintended reading of Desiree’s costumed body can be made in light of topical international press coverage and debate, concerning the covering of Muslim women’s bodies with traditionally black clothing items. This volatile political climate may have led audience members to perceive Desiree’s costumed body in relation to Muslim clothing, and its associated issues of religious freedom/un-freedom, gender equality/inequality, self-expression, oppression and modesty.



Figure 41. Desiree Attard performing *Sinister Costume/Child’s Play Movement* at the British Museum. Photograph taken by Katie Barford. Image © Katie Barford.

In abrupt contrast to this, I thought that Desiree's mimed actions were recognisable to those familiar with the nursery rhyme that they referred to, despite being performed through a costume that did not correlate with these movements. While these experiences of mine may not have been replicated by other audience members, Desiree told me that during one performance she had perceived a child watching her, and that she had heard this child say "oh look, that's heads, shoulders, knees and toes" (Figure 42). This suggests that some viewers did pick up on what the movements were communicating, despite the contrasting visual aesthetic of the costume. After the event, Desiree spoke to me about her experience wearing the hood part of the costume; she told me that it had been very strange for her to not communicate with the audience through her facial expressions and her peripheral vision. I realised after this discussion that my intention in designing the hood to entirely cover the face had been to further divide the outer visual appearance of the costumed body from the performed movement. Here, I had followed a logic to communicate two distinct identities performing; one the "outer" body of the costume; the other the "inner" body of the performer.



Figure 42. Desiree Attard performing *Sinister Costume/Child's Play Movement* in front of a child she heard commenting on the nursery rhyme. Photograph taken by Katie Barford. Image © Katie Barford.

During the *German Folk Tales* event, members of the public were invited to walk around and drop in on performances, interactive displays, workshops, and live music. These activities were run concurrently and in a variety of locations throughout the museum. Within this context, *Sinister Costume/Child's Play Movement* was presented periodically, rather than at set intervals, amongst music and sounds from other activities, and in front of a projection-installation created by MA Theatre Design students at University of the Arts London (Figure 42). This set-up may have led viewers to interpret connections between *Sinister Costume/Child's Play Movement* and the installation which were not intended, and may have made it more difficult to perceive or attend to the concept of the performance. In this regard, my sense of satisfaction with the results of the performance were set against the difficulty of gauging whether it was communicated as intended to others.

7.2 Weighted Costume/Weightless Movement

(See also supplementary images on USB Drive, folders: 2.Costume Practice/5.Weighted Costume Weightless Movement)

The second performance *Weighted costume/Weightless Movement* began development in January 2015, when I was invited to participate in an evening event at The Wallace Collection museum and gallery in London.⁵³ As with the British Museum event, this initiative opened up the museum in the evening to a public audience; presenting activities, performances, and live music. Each contributor including myself was asked to select an object in the museum's collection as inspiration for a workshop, activity or performance. I took as starting point a fifteenth century equestrian suit of armour that had a plaque beneath it detailing the objects extraordinary weight of thirty kilograms. When I met with the Armouries curator to discuss this object, he told me that this plaque led many visitors to believe that the garment was very cumbersome, heavy and restrictive to wear. He told me that in actuality this would not have been the case, as the way in which the piece was crafted distributed this weight around the body of the wearer, in such a way as to enable a surprising amount of movement.

After this discussion, I decided to develop a performance based on this duality; the perception of the armour as heavy and restrictive versus its actual potential for mobility. My idea was to bring together a costume that conveyed weight with a choreography that conveyed weightlessness, however I did not intend to produce a physically heavy costume that would restrict Desiree's movements. Instead, I was interested to see if it was possible to create a costume that conveyed the idea of weight, yet was physically light enough for Desiree to perform movements characterised by lightness and ease of movement. Unlike the British Museum project, Desiree and I decided to develop our costume and choreography ideas independently from one another. This approach meant that Desiree did not rehearse in the costume, and I did not see the choreography, prior to the evening of the performance.

The dress designer and researcher Bugg (2014) identifies that when clothing design for performance is not integrated with choreographic development in the creation of dance, this 'contributes to a disconnection between the garment and the dancer and subsequently the performance' (2014, p. 69). In my research however, I sought to further the disconnection between these elements in the performance outcome, by separating the costume from the choreography during the design process. Bugg suggests that this disconnection is detrimental; pointing out that the 'embodied meaning' of clothing and its 'loaded and plastic nature' is what 'makes it so powerful in the development of dance' (2014, p. 69). She argues that these qualities necessitates that costume 'requires proper integration into the pre-production and production process' (2014, p. 69). While costume and choreography were equally considered during the development of *Weighted Costume/Weightless Movement*, they were not integrated. However, I found the disconnection of this approach instructive for my purposes, as it enabled me to pursue a dynamic of clash and antagonism between a moving costume and a moving body informed by my research into *1980* (2014). In addition, this method helpfully removed any temptation for me to adapt my design during its development to "fit" with Desiree's choreography.

I reflected after *Sinister Costume/Child's Play Movement* (p.139) that the space in which this performance was shown lacked structure, specificity and focus, and that this could have made it difficult for audiences to engage with the performance. With this in mind, I requested that *Weighted costume/Weightless Movement* was presented in the Armouries room, next to the equestrian armour to which it referred. My intention was that this location would enable the costume, the body and the space to actively “speak” to one another; amplifying the intended incongruity between weight and weightlessness while providing a more focussed context for the performance.

The scenographer Dorita Hannah (2014) identifies that costume design is ‘capable of dynamically intervening between the body and space’ (2014, p. Abstract). In her 2014 study on ‘the *eventual* nature of iconic garments’ used as costumes, Hannah considers the effects that such garments create; ‘as intrinsically corporeal objects’ which ‘dynamically charge social settings’ and ‘the stage’ (2014, p. 16). She describes how items of ‘contemporary iconic clothing’, such as ‘a T-shirt’ or a ‘hoodie’, have significant potential to ‘conjure up universal prototypes’, which ‘resonate beyond the quotidian’ and bring to mind ‘multiple readings particular to other places and times’ (2014, p. 17).⁵⁴ Through this notion, that costumes act onstage as ‘dynamic elements’ [...] ‘already saturated with their own implications and active qualities’, Hannah suggests costume design should be understood as ‘simultaneously active and activating rather than purely mimetic’ (2014, p. 18). Hannah describes as an example of this costuming *Tongues of Stone*; a collaboration between herself and performer Carol Brown where costumes are ‘the principal design element’ intended ‘to link space and movement’ (2014, p. 21). She explains how, in this work, commonplace clothing items such as ‘veils, wigs’ and ‘bridal gowns’ are ‘rendered theatrical through unfamiliar usage and movement’ and their ‘incongruity within public space’ (2014, p. 23).

The approach of *Weighted Costume/Weightless Movement* differed from *Tongues of Stone* in that I did not bring commonplace items of clothing into the Armouries room, and make them theatrical by placing them in a new relationship with other designed elements and an environment. However, I did intend to bring a costume into the

museum space that referenced familiar aspects from the surrounding armour exhibits, yet also appeared incongruous next to them. From this concept, I made a costume consisting of two separates made of grey, silver and gold fabrics and paintwork; a colour scheme that matched with the metal armour objects. Onto the surface of this fabric I then added strips, ribbons and embellished fabrics; painting their edges gold and overlaying them in curved lines across the garment; evoking the weight of gilded detail through the drooping shapes and painted effect. In addition to this, I made large silver circular rings out of thick metallic cardboard to attach to the arms in a reference to the large, structured constructions of arm and shoulder plates featured in certain armour styles. My intention was that these visual connections between the costume and the displayed armour would reinforce the idea of weight through their shared relationship, and that this would then amplify the incongruity of the piece when Desiree performed her choreography.



Figure 43. Desiree Attard performing *Weighted Costume/Weightless Movement* in the Armouries room at The Wallace Collection museum in London.
Photograph taken by Katie Barford. Image © Katie Barford.



Figure 44. Desiree performing *Weighted Costume/Weightless Movement* in the Armouries room at The Wallace Collection museum in London. Photograph taken by Katie Barford. Image © Katie Barford.

Weighted Costume/Weightless movement was performed in The Wallace Collection on the sixth of March 2015, under the tagline *Who are you calling heavy?* Presented in the Armouries room, next to the equestrian armour and plaque, the performance allowed visitors to see this armour exhibit first hand, and to perceive its weight for themselves at the same time that they watched the performance (see Film 2, 01:00-02:00). During the event, *Weighted Costume/Weightless Movement* was the only piece of work on show in this Armouries room, and this may have made it easier for an audience to interpret the performance and to focus on Desiree's costumed body. Additionally, the performance was shown several times, according to timed slots (p.185), allowing visitors to easily plan their visit and watch the entire length of the piece.

In the weeks prior to the performance, while I had been designing and constructing the costume, Desiree had devised and memorised an improvisation script, which she used during the performance as the base structure for her choreography. This script consisted of set exercises that prompted Desiree to visualise situations centred on freedom of movement, lightness and ease. Each exercise contained keywords and phrases, such as “ethereal, organic, flow”, which aimed to guide Desiree towards movements that emphasised the concept of weightlessness.

My perceptions watching Desiree perform was that the combination of space and costume did reinforce the idea of “weight”; through similarities between the aesthetic of the costume and the surrounding armour objects on display. Furthermore, I felt that the combination of the weighted exhibits, costume aesthetic, and “weightless” movements did express an incongruity between weight and weightlessness during the performance. The context of this practice had been more structured and focussed than that of *Sinister Costume/Child’s Play Movement*, and this may have helped visitors to attend to the performance, and guided them to consider connections between costume, body and space.

However, despite these findings, I instinctively felt that something had not worked for me in this performance. Although the costume did not work in harmony with the movements, I did not feel that my intended contrast between costume and choreography had been fully realised. While there was a visual correspondence between the suit of armour on display and the costume items, their shared references could have evoked a multitude of meanings not connected to weight. For example, the gilded imitation painted onto the surface of the costume, could very easily have suggested wealth, craftsmanship, and prestige. Using visual references that referred more specifically to weight could have added more focus to the intended contrast during the performance.

In addition, I felt that there was something missing from the presentation of the choreography and the costume. Given that the visual references in the costume could be interpreted in a variety of ways, the intended contrast to the choreography may have

been more clearly presented if the performance structure signalled this difference. One way to achieve this could be to add a section where the costume and the choreography did work harmoniously; this would allow an audience to observe changes in how the costume worked in relation to the moving body. In the next section, I discuss my exploration of a performance made up of different parts, where each part indicated changes to the costume and the choreography.

7.3 Weighted Movement/Weightless Costume

(See also supplementary images on USB Drive, folders: 2.Costume Practice/6.Weighted Movement Weightless Costume)

In March 2015, I was invited to develop a performance for the second Annual Festival of Performance at the Victoria and Albert Museum in London. This event included performances, workshops and a symposium, and was intended to mark the museum's recent acquisition of an archive about British theatre and film director Peter Brook. For my contribution, I was asked to develop a "drop-in" performance to be shown in the museum, inspired by an object from this archive.

On a visit to the archive at Blythe House in West London, a costume drawing by designer Sally Jacobs, made for Brook's 1979 production *The Conference of the Birds*, caught my eye. Jacobs' drawing depicted a performer dressed in a loose white outfit which at the front extended into a hand-held bird-puppet (Figure 45). My fascination with this image was concerned with the relationship between this puppet-costume and the performer; rendered by Jacobs' through her positioning of the performer as standing behind the puppet section of the costume. This relationship interested me in two respects; firstly because the puppet-costume created a second "body", which was separate to that of the performer, and secondly because the positioning of the puppet to the performer in the drawing highlighted the costume as the primary focus of the image. The drawing showed long thin poles representing the skeletal structure of the bird, with loose white fabric evoking the shape of the wings and feathers. Looking at this drawing gave me the idea to

reverse the experiment of *Weighted Costume/Weightless Movement*, by creating a costume that evoked lightness and bringing it together with a choreography that expressed weight.

Figure 45. Image showing one of the 1979 Sally Jacob's costume design drawings for *The Conference of the Birds*. (Image removed from published thesis for copyright reasons).

I wanted to test out presenting this contrast between costume and movement differently to how I had tried previously; by not showing the contrast as a final result but as a relationship that developed over time. This approach meant that over the course of the performance, the way in which costume worked in relation to the choreography would go through a series of changes; inviting an audience to notice those elements that altered and to consider what affect (if any) this had had on them. By organising the performance in this way, I aimed to build on my findings from *Weighted Costume/Weightless Movement*, by encouraging an audience to make comparisons between different sections. My idea for this structure was also derived from my research of *Tanztheater Wuppertal* rehearsals, where I found that seeing a costumed body in different stages of development helped me to focus on particular aspects of costume, and led me to understand more fully how costumes were working in relation to the body (see Sections 5.2 and 6.2). By

presenting a costumed body at different stages through my performance, I hoped that the audience would experience some of these same affects.

With these intentions in mind, I designed a performance in three sequential parts, connected through the motifs of weight, absence and repetition. The first part of this performance centred on Desiree performing a “weighted” choreographed sequence, made up of lifting, leaning, dragging and pulling movements, in response to a heavy wooden pole (see Film 2, 02:01-02:27). In the second part, this weighted prop was removed while I slowly put light and fragile costume items on her body, in full view of the audience (see Film 2, 02:28-02:45). This costume change invited audience members to look closely at the new costume items as they were attached, and provided time for them to reflect on what they had seen and on what might happen next. In addition, I intended that my appearance in the costume change, as the “designer-dresser”, would be disruptive; reinforcing distinctions between different sections of the performance. When the costume items were added, and I had walked to one side, the third part of the performance began. During this final section, Desiree attempted to repeat the “weighted” movements that she had performed earlier; except this time while wearing the new costume items and in the absence of the weighted prop (see Film 2, 02:46-03:25).



Figure 46. Desiree Attard lifting the heavy pole during the first part of *Weighted Movement/Weightless Costume* (see Film 2, 02:01-02:27). Photograph taken by Brogan Davison. Image © Katie Barford.



Figure 47. Desiree Attard and I performing a costume change during the second part of *Weighted Movement/Weightless Costume* (see Film 2, 02:28-02:45). Photograph taken by Brogan Davison. Image © Katie Barford.

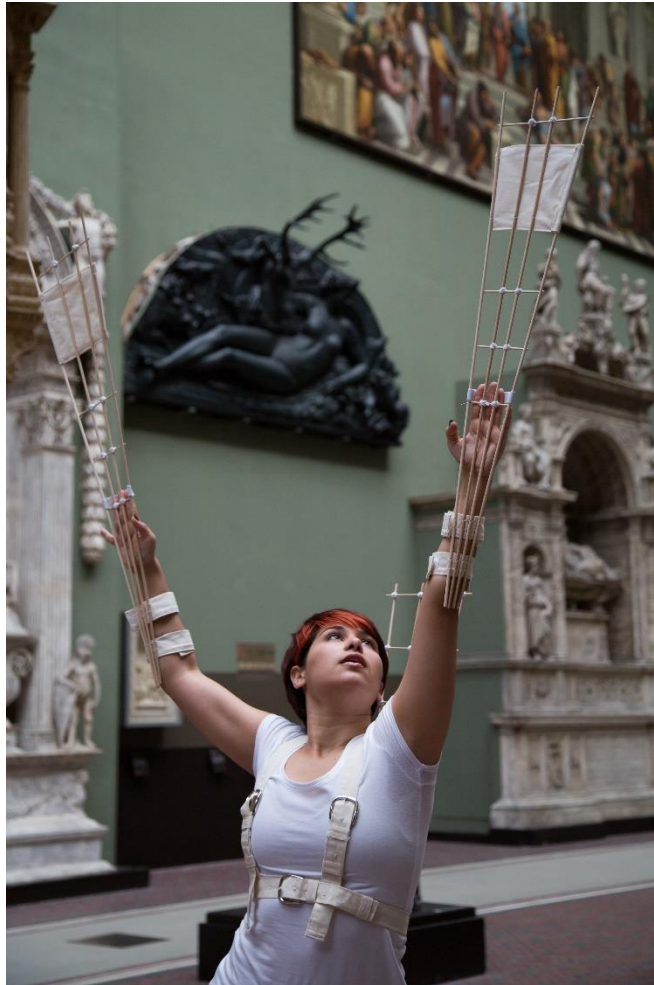


Figure 48. Desiree Attard replicating her lifting movements while wearing the costume structures during the third part of *Weighted Movement/Weightless Costume* (see Film 2, 02:46-03:25). Photograph taken by Brogan Davison.
Image © Katie Barford.

In my costume design for the performance, I used Jacob's drawing as my inspiration to make three fragile costume structures, made of dowel, string and a lightweight calico fabric. These pieces attached to the back and to each arm, as they were designed to be worn on areas of the body that were central to Desiree's choreographed actions, and are typically used to carry weight. In addition, I also intended that the location of these structures on the body would reference Jacob's drawing, through the way in which the dowel poles elongated Desiree's arms; resembling the structural poles used in Jacob's puppets to denote the wings of birds. Each arm structure attached to Desiree's body via a set of Velcro bands which wrapped around her lower arm. I also made a thin elastic strap further down the structure for her hands to thread through; this enabled Desiree to

control the costume pieces more easily and keep them close to her body. The back structure attached via Velcro pieces which stuck to a calico harness that Desiree wore around her torso. In addition to these detachable pieces, Desiree also wore a base outfit of white stretch leggings and jersey top throughout the whole performance.



Figure 49. Desiree performing *Weighted Movement/Weightless Costume*.
Photograph taken by Brogan Davison. Image © Katie Barford.

During my initial meetings with staff at the V&A in March, we had planned to show the performance within the Theatre and Performance Galleries, in front of a display of theatre costumes. However, in April I was invited by the V&A Theatre and Performance Department to visit different galleries within the museum, to consider other possible spaces in light of what Desiree and I had developed. During this visit, I became concerned that the narrow dimensions and low levels of lighting within the Theatre and Performance Galleries might create practical difficulties for Desiree, and decrease the visibility of her costumed body. In addition, I began to think about the potential for a

space to actively suggest meanings that would connect to Desiree's costumed body during the performance.

It was with these considerations in mind that I then chose to present the work in The Weston Cast Court (Room 46b); a great hall within the main museum building. This space contained many large plaster casts of sculpture and architecture, some of which were several metres wide or high. I felt that these enormous cast objects had the potential to add another layer to the performance, by reinforcing the intended motifs of weight and heaviness. Additionally, the Weston Cast Court featured a glazed roof that provided plentiful natural light, as well as a section of empty floor space in the centre where Desiree could perform her choreography.

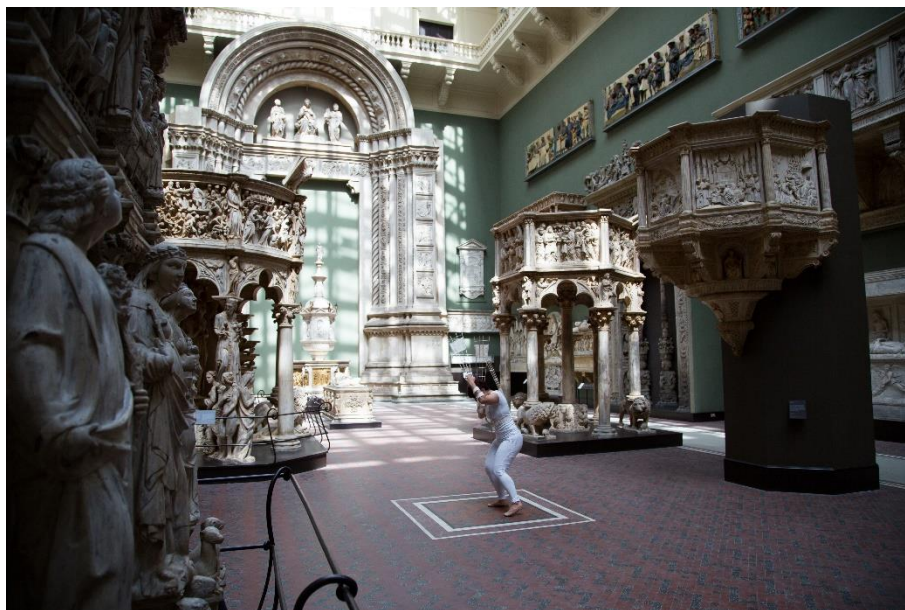


Figure 50. Desiree performing *Weighted Movement/Weightless Costume*.
Photograph taken by Brogan Davison. Image © Katie Barford.



Figure 51. Desiree performing *Weighted Movement/Weightless Costume*.
Photograph taken by Brogan Davison. Image © Katie Barford.

On the first of May 2015, *Weighted Movement/Weightless Costume* was performed at timed intervals in The Weston Cast Court (Room 46b) at the Victoria and Albert Museum. Observing these performances, I found it interesting to note the various types of audiences who came into the space and watched Desiree perform. For example, there were groups of people who arrived in time with the scheduled slot of the performance, having intended to come and see the work after seeing it advertised as part of the festival. These audience members tended to form a group that watched the entire length of the piece from a single viewpoint within the room (see Film 2, 02:01-02:07).

In addition to this, there were a steady stream of visitors who had not intended to see the performance, but happened to be walking through the gallery or looking for certain cast exhibits at the same time that Desiree was performing. While a few of these people did not pay too much attention to the performance, most seemed to change their actions as a result of noticing Desiree's costumed body. Some stopped taking photos of the exhibits, changed their walking direction, hushed their conversations, or pointed to the performance. Most of these visitors stopped to look at what was happening (see Film 2, 02:42-02:45), at least for a few minutes, although a few walked quickly on in a hurried

manner (see Film 2, 02:53-03:00), as if worried that they were intruding. Unlike the groups of people who arrived in time with the schedule, these visitors rarely saw the whole length of the piece, and did not observe the sections that they did see from one position; instead moving around the hall and watching Desiree from different vantage points.

This multitude of different audiences, engaging with a costumed body performing in a public space, provides an example of what costume researcher Pantouvaki observed during the *Tribes* costume project, which was implemented at the international exhibition of performance design: Prague Quadrennial 2015. In Pantouvaki's (2016) article on *Tribes*, she notes how the presence of the participating costumed bodies on the streets of Prague created a 'multi-layered performer/spectator relationship' (2016, p. 47), in which different audiences could be categorised according to their involvement with or prior knowledge of the event. She describes how, those who purposefully followed the performance from beginning to end could be considered '*engaged spectators*'; those who were 'the creators/designers of the tribe or other individuals related to it' constituted an '*informed spectators*' grouping, while chance passers-by created a third '*occasional spectators*' group (2016, p. 47). When I reflected on these groupings in relation to *Weighted Movement/Weightless Costume*, I found that they usefully reminded me of my own presence as an "informed spectator" of the performance.

Depending on which type of audience a person was part of, they could have encountered Desiree's costumed body, and the space in which the performance was presented, in very different ways. A visitor who entered the space in order to see a certain cast exhibit, for example, may have been interested to note a visual correspondence between the cast statues of women, sculpted in cream-coloured plaster, and the fact that Desiree was clothed entirely in white. My own experience was that the final section of the performance was the most impacting of all; I felt that an impression of disharmony was created when Desiree re-performed her "weighted" movements, while wearing additional costume items and in the absence of the heavy pole. However, other audience members

could have made a very different sense out of what was performed, and may not have seen the earlier sections of the performance from which to make such a comparison.

By presenting *Weighted Movement/Weightless Costume* as a performance made up of several parts, I had sought to convey a contrast between a costume and a choreography. In the end, this intended contrast had been complicated by the fact that some audience members did not see all of these parts. From my own perspective, I found that when Desiree attempted to repeat certain movements in the third section, moments of disjuncture were created that disrupted the contrast I had intended. I had expected that Desiree's choreography in this third part would mirror that which she had performed earlier, however I found myself noticing subtle differences in how her movements had changed. At particular points in the performance, the shape of the costume items on her body made it difficult for her to perform as she had done previously, exposing how the costume shifted her body and led her to adjust her movements in particular ways. Here, the interesting aspect for me was not the repetition itself, but these moments when Desiree could not repeat her movements because of the costume on her body.

When I came to contextualise these moments of disjuncture, I was reminded of *The Triadic Ballet*; a performance and piece of practical research conceived by costume designer and theorist Oskar Schlemmer. *The Triadic Ballet* (*Das Triadische Ballett*) was Schlemmer's first stage work, and, as Birringer points out; was centred on costume through its 'predominantly sculptural leitmotif', and as a result of this costume focus can be distinguished from Schlemmer's later "gestural" or "spatial" performances' (2013, p. 42). During the 2012 Barbican exhibition *Bauhaus: Art as Life* in London, I had seen first-hand reproductions of the imposing padded costumes from *The Triadic Ballet*; comprised of padded spheres and cones, large spirals of coiled wire, and mechanical robotic masks.

In his 2013 study, Birringer identifies that these costumes are 'a key aspect of the construction of spatial dynamics' (2013, p. 42) in *The Triadic Ballet*.⁵⁵ He describes how these costumes were 'constructed' [...] 'to impede movement or to shape it in very particular ways', and to call 'attention' towards their 'constructedness' and 'materials'

(2013, p. 42). Schlemmer himself wrote down his theorisation which underpinned *The Triadic Ballet* in one of his earliest and most famous essays; *Man and Art Figure* (*Kunstfigur*), in which he ‘concentrates almost entirely on costume as the transforming feature’ (Trimingham, 2004, p. 132) of this practical research.

In *Man and Art Figure*, Schlemmer ([1925] 1961b) names ‘*abstraction*’ [original emphasis] as one of the ‘emblems’ of the time ([1925] 1961b, p. 17), and theorises this as working ‘to disconnect components from an existing and persisting whole’ ([1925] 1961b, p. 17). Schlemmer believed that the human body had an ‘inherent mathematic’ ([1925] 1961b, p. 23), but also believed that ‘the transformation of the human body’ was ‘possible’ through ‘costume’, as costumes had the power to ‘emphasize the body’s identity’ or to [...] change it’ ([1925] 1961b, p. 25). Here, Schlemmer argues that costume is able to ‘express’ the body’s ‘nature’ or be ‘purposefully misleading about it’, and can ‘stress’ the body’s ‘conformity to organic or mechanical laws’, or can ‘invalidate this conformity’ ([1925] 1961b, p. 25).

Reading Schlemmer’s essay, I understood *The Triadic Ballet* costumes as provocative; disrupting the actions of the body by instigating and shaping the performance of specific movements. While it is no longer possible to know exactly how these costumes worked on a wearing body, we can imagine from Schlemmer’s writings, and the garments themselves, that these sculptural costumes would have restricted their wearers from making basic actions; forcing choreographed routines to be adapted in order to fit in with what the costume permitted. In this way, Schlemmer’s costumes may have had an authority over their wearer’s movements, in a manner similar to that which propelled Desiree to make visible adjustments to her intended actions.

In this sense, Schlemmer’s research connects to the outcome of *Weighted Costume/Weightless Movement*. In both cases, the abstract form of costume items, dissimilar to everyday clothing, meant that the body was no longer able to perform particular movements, and was instead required to do things differently. While I had intended there to be a contrast between the costume and the choreography in my

practice, the result had in fact been more of a disruption between body and costume, which became evident when aspects of Desiree's routine were altered as a result of her additional costume items. Although I had not intended that these pieces of costume would restrict Desiree's ability to perform, I had found it fascinating to observe how the costume led to noticeable changes in her choreography.

7.4 Conclusions

My primary aim in making the three experimental performances discussed in this chapter was to explore contrasts between costume and choreography; in public spaces and through a sustained collaboration with a trained performer. This aim had been partly achieved, in that I had produced three works that displayed costumes which had a disharmonious relationship with the movements performed by their wearing body. However, what had become apparent from these experiments was the complexity of setting up a contrast between these two elements.

Although my findings repeatedly brought up aspects which for me didn't quite work, I often found these to be the most interesting parts of the research. Watching the results of each outcome as an audience member meant that I could observe how each costume was working in relation to its context, space, materials and performance structure. Here, one particularly interesting element for me had been to note the various types of audiences, who engaged with Desiree's costumed body very differently, depending on whether or not they intended to see the work, or happened to come across it by chance. This was particularly apparent during the V&A performance, where audience members who did not see all three parts were not able to observe the changes to the costumed body that were integral to the intended concept.

One of the key findings for me in presenting these performances was the potential of the public space to actively add layers of meaning to the costumed body. One example of this happened during Desiree's performance in the Armouries gallery, within The Wallace Collection. Here, in spite of the fact that I had not been able to realise my intended

contrast between the costume and the choreography, the positioning of the armour exhibits in relation to the costumed performance helped to create a sense of incongruity.

In the next chapter, I summarise the research presented over the whole of this thesis, and offer some reflections and conclusions on my findings.

8 Conclusion

In this final chapter, I describe and reflect on the conclusions of this research in relation to my aims, and summarise the implications that this study has for costume studies and scenography.

My primary aim in this research has been to develop drawing approaches that future costume researchers can use to record their impressions of the costumed body. Through drawing experimentation, this study has revealed the potential of a blind contour method, as an alternative approach to drawing styles primarily informed by costume design. Crucially, the application of blind drawing made it possible for me to see and hear costumed bodies in a more sustained and attentive way than other methods of drawing or watching alone. This finding implies the benefit of blind drawing for future costume researchers, as a practical means of heightening attention towards costumed bodies and enabling interpretations of them. The images and written descriptions presented in this thesis can serve as a reference for such future inquiry, as they describe in detail the development of a methodology specifically centred on blind drawing, as a method of observing and recording the costumed body in rehearsal, recorded performance, and live performance.

What emerged during my research of *Café Müller* (1985) was that blind contour drawing enabled me to record what I experienced in the moment, as opposed to a pre-conceived or desired aesthetic. This usefully made it more difficult for me to rely on what I thought I knew; impelling me to engage more fully with the processual, unpredictable and unique qualities of each watching experience. In that specific instance, a key finding was that this approach led me to focus on a particular aspect of the costumed body (the hem), which I was then able to reflect on further through experimental costume practice.

Existing literature on the analysis of costume in performance has not yet embraced the potential of drawing as a method to record spectators' observations and experiences; tending to instead suggest writing notes during or after the event. However, this study shows that a "writing or drawing" view is limiting, because these methods produce different types of information that need to be carefully balanced according to the nature and content of each performance. What I found illuminating in relation to this issue was how combining selective annotation with drawing helped enrich what was recorded, while crucially not disrupting concentration towards what was happening. This implies that intuitively integrating drawing with writing results in a more flexible methodology for recording observations of costume, because it provides options that can be adjusted in the light of specific performances and costumed bodies.

An important finding during my research into *1980: A Piece by Pina Bausch* (2014), was that modified contour drawing attracted my attention towards intricate costume details, leading me to record nuanced observations of this minutiae during rehearsals and performance. Given that during my application of blind drawing while watching *Café Müller* (1985) I similarly focused in on certain aspects of costume (the hem), further research is needed here to verify my findings. This future inquiry could investigate whether blind and modified forms of contour drawing lead other researchers to hone in on specific costume features.

A further aim of this research has been to expand the theorisation of costume, through the application of texts by Charles Sanders Peirce on semiosis, interpretation, and habits. Although I judged Peirce's sign typologies too complex to be useful in this thesis (see p.21), I found it very instructive to consider relationships between specific aspects of his sign theories, my drawing practice, and costume moments. An important example of this took place during my consideration of Peirce's semiotic in my study of *Café Müller* (1985). This consideration led me to identify an analogy between costumed bodies, Peirce's notion of infinite semiosis, and blind contour drawing. While this analogy was

problematised by the different roles these elements occupied in the research, thinking through these relationships helped me to understand how the costumed body and blind contour drawing worked as processes.

In addition, during my research into productions *Two Cigarettes in the Dark* (2013), *Vollmond* (2013) and *1980: A Piece by Pina Bausch* (2014), reflecting on Peirce's epistemological theories helped me to clarify and analyse my experiences of watching rehearsals. In particular, relating these experiences to Peirce's theories helped me to think through how my pre-existing knowledge met with new experience during drawing practice, and how this generated surprising insights for me about costume. While in performance studies, Peirce's ideas are usually only cited in reference to semiotics, this research indicates that other aspects of his philosophy can be usefully set to work: to aid reflection of expectation, habits and embodied experience (in relation to costume).

There is a significant absence of information on costume in existing scholarship about *Tanztheater Wuppertal*, and a third aim of this research has been to provide the first costume-focussed analysis of works by this acclaimed German dance-theatre company. I had the privileged position of being able to observe the dancers perform up close in rehearsal and performance; in different stages of their costuming, and in relation to varied aspects of a scenographic frame. This access has provided first-hand experiences of the costumes and has enriched this research in multiple ways. First, it allowed me to have the embodied experience of being in the performance venue, which gave me a sense of the spatial relationships between the costumed dancers, the stage and the audience. Secondly, my access to the personal and intimate environment of rehearsals allowed me to observe connections between performed actions and the off-stage characteristics of the dancers. Thirdly, and most importantly for this research, my access made it possible for me to observe the dancers in and out of costume, and with different aspects of a scenographic frame present. This was crucial as it meant I could later compare my

observations of costumed bodies in different rehearsals, and interpret how costume was being used in relation to aspects of staging.

During my study of *1980: A Piece by Pina Bausch* (2014), the value of this rehearsal access became clarified for me. Here specifically, I realised that watching the dancers in sequential rehearsals had helped me to more fully understand the complex mechanism of juxtaposing formal costumes with child-like actions. Being present through this rehearsal process provoked in me feelings of doubt, and an inquiry into the costumed bodies that led me to reach a more nuanced understanding of the dissonance between costumes, bodies and actions. This finding signifies the potential of rehearsals as a space for researchers to access, observe and reflect on performance costume.

This thesis has revealed the way in which performance costume and the intentions of designers' are open to a myriad of different interpretations. However, my analysis of costume details in *1980: A Piece by Pina Bausch* (2014) did raise a question as to whether eye-catching features, such as embroidery, tailoring, and lace, were intended by costume designer Marion Cito to provoke feelings of uncertainty in an audience, and/or to heighten attention towards the incongruous juxtaposition between costumes and bodies. Further research could be called for in this area to find out about the designer's intention in conceiving these details on costumes in *Tanztheater Wuppertal* productions, as set against audience experience.

An important component in the methodology of this research has been my costume practice; conducted through three workshops and three experimental performances. This work has functioned as a productive laboratory environment; enabling me to test out aspects that most interested and puzzled me during my research into the *Tanztheater Wuppertal* costumed bodies. This approach beneficially made it possible for me to focus in on these aspects while removing other distracting elements; a form of practice analysis.

During *Hemmed Bodies*, I found that practically testing my designed costumes on moving bodies through a workshop approach enabled me to focus on the element of the hem, and led to discoveries that might not have been conceived of using thinking alone. A key example of this happened during my experiments with elasticated costumes, which indicated how a costume can lead a wearing body to take up particular poses and movements, and suggested how specific costumes can retain a unique set of characteristics, even when worn by different performers. Additionally, I found that listening to the costume sounds produced through this workshop made me realise that my blind drawing approach had not included ways for me to remember what sounds I had heard while watching. In this way, findings made through my costume workshop productively fed back into and enriched the development of my drawing practice.

During my costume residency at the Acts Reacts Festival of Fine Art and Performance, my experiments enabled me to explore the fragmented costumed body; to experiment with how a costumed body could be separated into different constituent parts, and to test the difficulties of this fragmentation. This work provided a means for me to reflect further on my experiences witnessing fragmented costumed bodies while watching the *Tanztheater Wuppertal* dancers at different stages of their costuming in rehearsal. During the residency, I found that using practice to explore the notion of fragmentation and costumed bodies usefully showed me how visual and audio effects, produced through costumed exploration, can take on different meanings when divorced from their context and presented in an alternative display. In addition, I found that my workshop at Central Saint Martin's College of Art and Design valuably extended my ideas about the ways in which a costume could work disharmoniously with its wearer. In this instance, my research indicated how proportion and detachability can work disruptively on visually abstract costumes, to obscure the bodies of the dancers or to limit their movement.

In addition to these workshops, an important part of this research has involved me working in the role of costume designer, with a trained performer on three experimental performances. I found that working in this way allowed me to extend my practical explorations of the costumed body; into public spaces and through a more sustained collaboration with a dancer-choreographer. One of the findings that emerged repeatedly during these three performance experiments was the complexity of setting up a contrast between costume and choreography. Here, I found it particularly interesting to note the various types of audiences that witnessed these works; and to observe differences in the ways in which such audiences engaged differently with Desiree's costumed body, depending on whether or not they intended to see the work, or happened to come across it by chance.

To summarise, the primary contribution of this study is its development of a specific methodology of blind drawing, as a means of observing and interpreting the costumed body. This is a contribution to existing drawing practice as a method of costume research. It is the first research project to fully explore the application of drawing blind, as a means of documenting a researcher's response to the costumed body, and shows how this method offers an alternative and flexible approach to alternative forms of drawing or writing. This research also expands the theorisation of costume, through its application of texts by Charles Sanders Peirce on semiosis, interpretation, and habits. It also offers new insights into costume design practice by providing the first costume-focussed analysis of works by the German dance-theatre company *Tanztheater Wuppertal*.

Costume remains an under-theorised area within scenography and performance studies, but this research indicates a potential to conceptualise notions of expectation, doubt and habits relating to costume using Peircean theory. This implies that further reflection on relationships between costumed bodies and the ideas of Peirce could deepen theoretical understanding and stimulate practical investigation. In this regard, the examples

presented in this thesis of reflection between Peirce's theories and performance costume are primarily of benefit to costume researchers and practitioners, but may also be of interest to Peircean scholars as an example in practice.

In addition, this research highlights the pivotal contribution made by costume and costume designers within *Tanztheater Wuppertal*. One implication of this is that existing scholarship on this acclaimed dance theatre company will nurture a greater appreciation and understanding of these costumes and their application.

One significant implication of this research is that costume and scenography scholarship would benefit from the application of blind drawing as a method to record observations of costume in performance. Here, blind drawing could provide a visual means of capturing the various and complex ways in which costume operates in relation to a body and a scenographic frame. Completed drawings could then be used to enrich individual reflection, verbalise experiences of watching costume, or facilitate group discussion. In this scenario, a blind drawing approach could benefit costume researchers and practitioners, by enriching their ability to record and articulate their experiences of costume and describe them to others. It could also profit researchers who wish to evidence their impressions of other aspects of scenography, and could be added into the teaching of costume studies.

In this research, blind drawing was used to record observations of costumed bodies made while watching the practice of others. This not only produced outcomes which could be referred to later, but also enabled detailed and nuanced interpretations of costume. This suggests a potential for future research to utilise blind drawing and/or Peircean theory as pedagogical tools in the teaching of costume design, costume analysis, and scenography, as a means of enriching students' observations and analyses of costume. Another way in which this research could be extended would be for a costume practitioner to explore

using a blind drawing approach as a means of observing and critically reflecting back on their own practice.

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¹ The American philosopher Charles Sanders Peirce 1839-1914 (Peirce, 1992, p. xiii)

² Scholars working in costume studies are increasingly using the term “costume practice” to describe the range of critical practices relating to costume. For use of the term, refer to Hann and Bech (2014, p. 4).

³ My Masters dissertation is titled “Signification On and Between Costumed Bodies in Pina Bausch’s *Orpheus und Eurydike*: an investigation into recorded dance through drawing”.

⁴ Dictionary definitions also reflect these different understandings, in that costume can refer to ‘[n.1.] a style of fashion or dress, esp. that of a particular time, place or class’ as well as ‘[n.4.] an actor’s clothes worn for a part’ (OED, 2006, p. 324).

⁵ This is with the exception of the drawings I made at the Bauhaus Archiv, where I drew on A4 sized paper as space was very limited.

⁶ This costume-focussed exhibition was curated and led by costume designer and scholar Deborah Landis and was shown at The Victoria and Albert museum in London. The show was accompanied by a symposium which featured contributions from film costume designers, makers and museum organisers; foregrounding the role of the film costume designer to a wider audience.

⁷ More specifically, Critical Costume was founded by Rachel Hann and Sidsel Bech at Edgehill University in England, with the aim to create a platform from which to foster and develop costume scholarship and practice. The 2013 event took place between the seventeenth and eighteenth of January in Ormskirk, and featured keynotes from Dr Aoife Monks and Prof. Dorita Hannah.

⁸ Existing platforms where costume is debated by international academics and practitioners, albeit alongside other elements of performance design, include OISTAT: *International Organisation of Scenographers, Theatre Architects and Technicians* (see www.oistat.org), as well as WSD: *World Stage Design* (see www.wsd2013.com).

⁹ This notion was later developed by Bruzzi in her publication *Undressing Cinema: clothing and identity in the movies* (1997).

¹⁰ Peirce describes his three trichotomies of signs in the essay *Logic as Semiotic: The Theory of Signs* (1986) as follows: 'first, according as the sign in itself is a mere quality, is an actual existent, or is a general law; secondly, according as the relation of the sign to its object consists in the sign's having some character in itself, or in some existential relation to that object, or in its relation to an interpretant; thirdly, according as its Interpretant represents it as a sign of possibility or as a sign of fact or a sign of reason' (1986, p. 7). Interested readers may wish to consider these definitions in tandem with a diagram of Peirce's triadic model of the sign (Figure 6) and a more detailed explanation of Peirce's triadic model of the sign (Section 4.3).

¹¹ As theatre scholar Kirchmann (2013) has observed: 'there are countless essays, discussions and critiques that set the body centre stage in Pina Bausch's art; it may seem that there's not much space to say anything else' (2013, p. 288).

¹² The choreographer Pina Bausch effectively started the company *Tanztheater Wuppertal* as it is now known, having renamed it from the *Wuppertaler Ballett* when she became company director in '1973'; (Manning, 1986, p. 61) a post which she held until 'her death in 2009' (Servos, 2012 [online reference]). In 2016, the company announced for the first time since Bausch's death the commencement of new collaborations with guest choreographers (see <http://www.pina-bausch.de/tanztheater/>).

¹³ Climenhaga has proposed that at the time of Bausch's attendance the Folkwang School was 'the center of expressionist dance training in Germany and one of the only schools that offered an alternative to the dominant ballet tradition' (1997, p. 290).

¹⁴ Bausch scholar Climenhaga has suggested that Kurt Jooss, 'perhaps first showed her [Bausch] the value of combining dance structure with theatrical technique' (1997, p. 290).

¹⁵ One of the 'early choreographers of British ballet' (Partsch-Bergsohn, 2013, p. 15), Anthony Tudor 'created his characters by showing their psychological motivations through expressive gestures' (Partsch-Bergsohn, 2013, p. 15).

¹⁶ In his online biography on Rolf Borzik, the Bausch scholar Norbert Servos describes how the designer met and began working with Bausch. He writes: 'From 1963 to 1966 he [Borzik] continued his education by studying painting in Amsterdam and Paris, before taking courses in graphics and design at the Folkwang School in Essen in 1967. Here he met Pina Bausch. From 1970 onwards they lived together. When, three years later, Pina Bausch was appointed head of dance at the Wuppertal theatres by director Arno Wüstenhofer, Rolf Borzik began designing the sets and costumes' (Servos, 2016a).

¹⁷ Theatre studies books that reference *Tanztheater Wuppertal* have in the past neglected to acknowledge the role of costume and set designers through misleading statements such as: 'Bausch also rejected customary approaches to costuming' (Grading, 1999, p. 26).

¹⁸ For drawing research beyond costume and performance studies, the Drawing Research Network (Drawing Research Network, 2016) offers a forum for email exchange and international debate. In addition, online journal TRACEY (Loughborough University, 2016) disseminates new research.

¹⁹ In her PhD study, McKinney notes that books on theatre designers generally 'do not seek to analyse or theorise the practice' (2008, p. 2).

²⁰ In this text Balme offers a table of "tools" for performance analysis that includes note-taking alongside using reviews, photographs, video recordings and questionnaires (2008, p. 136).

²¹ In an updated version of Pavis' questionnaire, guidance on costume remains limited to 'function, system, relationship to body' (Pavis, 2010, p. 337).

²² In my research I have not located any costume-focussed analyses of *Tanztheater Wuppertal* in the German language.

²³ At this premiere, "Café Müller" was used as an umbrella term to describe four dance works contributed by different choreographers as part of a dance evening. In addition to Pina Bausch, this evening included work by Hans Pop, Gerhard Bohner and Gigi-Gheorghe Caciuleanu. Now, only Bausch's piece is still performed, often as a two-part evening with her 1975 production *Das Frühlingsopfer* (*The Rite of Spring*).

²⁴ Betty Edwards also refers to blind contour drawing as 'pure contour drawing' (Edwards, 1979, p. 83).

²⁵ Heath produced this series of blind drawings ‘by touching objects while wearing a blindfold and drawing what’ he ‘felt’ (Heath, 2011, p. 91).

²⁶ The term “semiosis” that Peirce makes use of in his theories is derived from the Greek, as used by the Greek philosopher Philodemus (Nöth, 1990, p. 42).

²⁷ In my costume design work, I sometimes used tracing paper to test out many costumes onto a pre-drawn body, because it helps me to compare lots of design choices in a short time.

²⁸ Many thanks go to the stage manager Felicitas Willems and to the artistic team and dancers at *Tanztheater Wuppertal* for permitting me to make these rehearsal visits.

²⁹ Occasionally family and friends of the company would sit in on rehearsals, and sometimes a few of the dancers would sit in the auditorium to get a better view of specific problems being discussed.

³⁰ In her case study drawing performers during public performance, Gravestock indicates that ‘the lack of light’ was a factor for her which restricted ‘the way’ she ‘drew and the level of detail’ she ‘was able to record in drawings’ (Gravestock, 2011, p. 57). While I also found it to be dark during rehearsals, the blind contour method I used meant that this did not affect my ability to draw, and even made it easier for me to not “look back” at my drawings as I worked.

³¹ As Servos identifies, the montage approach used by Bausch in her choreography has since ‘developed into the guiding stylistic principle of dance theatre’ (Servos, 2008, p. 20).

³² Fischer-Lichte writes that, when we watch theatre, ‘the multitude of perceptible phenomena during a performance is usually so expansive that it is impossible, even with the greatest attention, to perceive everything’ (Fischer-Lichte, 2014, p. 50).

³³ In Gravestock’s first case study she also highlights practical difficulties in drawing the costumed body during a public performance. She notes that her drawings were ‘to an extent dictated by the environment’, as working ‘with A4 sheets of paper’ on her lap gave her ‘limited room for movement and limited space to draw in and on’ (Gravestock, 2011, p. 57). My access to a rehearsal environment meant that I was able to work in a nearly empty auditorium which provided a practical and spacious environment for drawing. Without audience members to the left, right or front of me, I could work on A2 sheets of paper without blocking someone else’s view, and could rest a board on the chair in front of me for a hard surface.

³⁴ The occasional use of these costumes may suggest that they carried particular safety issues for the dancers or required testing through performance.

³⁵ In this chapter, I make use of two of Peirce’s essays on epistemology: “*On a New List of Categories*” (Peirce, 1992, pp. 1-10), and “*Some Consequences of Four Incapacities*” (Peirce, 1992, pp. 28-55).

³⁶ This finding extends the idea of “missing costumes”; as missing costume-sounds or missing costume-silences.

³⁷ This month-long event (spanning from the twenty fifth of February to the twenty sixth of March 2014) was the first of its kind and included residencies, artist talks, seminars, films, performances and installations (University of the Arts London, 2014). Since its 2014 conception, the Acts/Reacts initiative has (to date) been held annually.

³⁸ An earlier visit to the location, the Wimbledon Space, meant I knew it would be possible to experiment with these lights during the workshop. This gallery has facilities including a control panel for spotlights and a roof that can be opened or closed for total darkness.

³⁹ On the first day, the morning was spent cleaning the floor and walls of the space for any debris that might pose a safety issue.

⁴⁰ Many thanks go to the technical staff at the Acts Reacts Festival and to staff at Wimbledon College of Art who helped to source and set up these facilities.

⁴¹ During the public performance of *1980* (2014), I was sat at the edge of a row, and so had more space to draw than if I had been sat in between other seats (although far less than during the rehearsals). To accommodate for this, I folded my sheets of paper while drawing, and then ironed them out flat after the event.

⁴² While not visually similar, this drawing I made of the *Tanztheater Wuppertal* dancers reminds me of a drawing made by author Merle Armitage, of the Martha Graham dance work *Imperial Gesture*. Armitage’s drawing, made as a “space diagram” for Graham’s performance, ‘identifies the starting and ending points of the dance’; charting the costumed body through movement in a similar way to how my drawing shows stages of action being performed (Jones, 2015, pp. 60-61).

⁴³ The Central Saint Martin’s College of Art and Design is located on the banks of Regent’s Canal in front of Kings Cross Granary Square. Granary Square is a dynamic space animated by hundreds of moving

fountains choreographed with coloured lighting. After the workshops had finished, one of the volunteer's and I tested the workshop costume in these fountains one evening (see Section 11.2, p.177-178 for photos of this fountain dance).

⁴⁴ The three volunteers were; Desiree Attard, an interdisciplinary artist who trained in dance at London School of Contemporary Dance, Catherine Long, a PhD student with dance experience, and Cesca Bridges-Cicic, a trained dancer who now works as an actor and movement director.

⁴⁵ My discussions with the volunteers during the workshop revealed that the leotard had also felt restricting for them as wearers and performers. One volunteer told me that wearing a leotard had guided her to move in particular ways, because she had made a connection between the leotard as a costume and the choreographers William Forsythe and Wayne McGregor. The same dancer told me that she had found wearing the leotard exposing, but also empowering, because she felt that putting a female body in such a garment made a strong and proud statement. However, another volunteer told me that she had found wearing the leotard so exposing that she had felt uncomfortable in the space. While these statements are fascinating, it is not the place in this thesis to discuss them further.

⁴⁶ The American painter and graphic artist Robert Rauschenberg worked on over twenty dance performances choreographed by Cunningham between 1954 and 1964, working in the roles of set, costume and lighting designer and as stage manager.

⁴⁷ The 1960's was also the era in which the dancer and choreographer Yvonne Rainer and the Judson group in New York were challenging not only Martha Graham's expressive approach but also Cunningham's formalist approach. Being in New York during 1961 and 1962, Bausch may well have been aware of or even attended these performances. In addition, during her time in New York Bausch is also known to have 'familiarised herself with the American modern dance techniques of Martha Graham and José Limon' (Partsch-Bergsohn, 2013, p. 16).

⁴⁸ While Bausch's innovations at *Wuppertal* departed notably from post-war German dance styles, her choreography can also be situated within a lineage of German Expressionist dance. In this sense, when Climenhaga (2013) describes Germany as 'searching for something new' (2013, p. 2), he is referring here to the prominence of classical ballet, which to an extent had replaced the expressionist and modern forms of dance that had been emerging prior to the war and initiated by pioneers such as Rudolf Laban, Kurt Jooss and Mary Wigman. In this regard, Bausch's work picked up this thread; reviving it in Germany.

⁴⁹ Due to Cunningham's methods of chance, it is very possible that in the case of *Travelogue* (1977) the dancers would not have seen the costumes until the night of the performance.

⁵⁰ Many thanks go to Francesca Peschier and Gavin Ramsey at University of the Arts London Student Union (SUARTS) for their support and help leading up to and during the *German Folk Tales* British Museum event.

⁵¹ Bruzzi connects this different approach to key differences in the industries of costume and fashion design, identifying that 'the creation of clothes as spectacle is the prerogative of the couturier', while the 'overriding ethos of the costume designer' is traditionally to make clothes which 'serve the purposes of the narrative' (1997, p. 3).

⁵² In addition to these outer garments, I also designed a base layer for this costume; consisting of black plimsolls, black leggings and a black jersey long-sleeved roll-neck.

⁵³ This evening event invited contributors from University of the Arts London in collaboration with SUARTS at The Wallace Collection. The evening was not presented in connection with a specific exhibition, but was advertised under the open banner of 'FRIDAY LATE - UAL TAKEOVER'.

⁵⁴ Hannah identifies in this study that 'design theory and scholarship have rarely addressed how these *body-object-events* affectively and effectively 'perform' (2014, p. 17).

⁵⁵ Birringer (2013) proposes that one of 'Schlemmer's most significant contribution[s]' to performance was his 'insistence on choreographing with costume materials' (2013, p. 45), and that the designers' 'negligible historical impact' in this area is only explicable by 'the relative insignificance' afforded 'to sculpture and costume-design' (2013, p. 51); in performance, art and media research.

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11 Appendices

11.1 Museum programmes

INTRODUCTION	PERFORMANCES	WORKSHOPS & INSTALLATIONS	TALKS
For over 100 years our Collection has inspired artists from Damien Hirst to Vivienne Westwood and now it's the turn of UAL students. In this specially curated late, enjoy a night of performances, talks, workshops and live music all aimed to bring the Wallace Collection to life.	YOUR SWING 6.45, 7.45 & 8.45pm <i>Meeting Room, Lower Ground Floor</i> Fragonard's famous painting <i>The Swing</i> : a playful rococo frivolity or something darker? Cast your vote & watch a performance based on your choice.	POSH COLOURING IN All evening <i>Mary Weston Studio, Lower Ground Floor</i> Get creative with specially designed illustrations, including our front cover, all centring around the fashion icon of the eighteenth century, Madame de Pompadour.	LOOKS LIKE A LUTE TO ME 6.30pm <i>Sixteenth-Century Gallery, Ground Floor</i> Trade in the smart phone for a lute in this talk on sixteenth-century status symbols.
SHOP Don't miss out: students get 10% off in our shop. Come choose from the new selection inspired by spring and our forthcoming exhibition: <i>Joshua Reynolds: Experiments in Paint</i> .	WHO YOU CALLING HEAVY? ARMS & ARMOUR 6.30, 7, 7.30, 8 & 8.30pm <i>European Armoury II, Ground Floor</i> Cast off the clichés in this explorative costume-based performance into the misconceptions surrounding armour.	AMADEUS AT THE WALLACE COLLECTION All evening <i>Back State Room, Ground Floor</i> Our artwork has influenced many but what about our decor? Experience what is possible in this display by a student costume designer.	HUMOUR IN DUTCH ART 7.30pm <i>East Gallery II, First Floor</i> What's the joke? Discover the humorous side to Dutch seventeenth-century paintings.
RESTAURANT & BAR Special menu for our Student Takeover Late: Peyton and Byrne will be serving beers (£3.75), fries (£2.50) plus cocktails and mac'n'cheese (£4.50) all evening.	SLOW FASHION SALON All evening <i>Great Gallery, First Floor</i> In this performative life drawing tableau in our grandest salon, sketch models wearing costumes inspired by our Collection. Drawing materials will be available.	PRINTING THE WALLACE All evening <i>European Armoury I, Ground Floor</i> Come and see a 3D printer in action as it creates shapes inspired by the Wallace Collection.	THE FÊTE GALANTE 8.30pm <i>Billiard Room, Ground Floor</i> Be transported back to eighteenth century France in this talk on love, art and the fête galante.
JOIN THE DISCUSSION Facebook /wallacecollection Twitter @WallaceMuseum @SUARTS #UALTakeover	PERHAPS CONTRAPTION 6.45, 7.45 & 9pm <i>Courtyard, Ground Floor & Great Gallery, First Floor</i> Perhaps Contraption is an astonishing, twisted brass, art pop marching band with an edge. Performing in our Courtyard, enjoy this truly unique musical experience. Don't miss their grand finale: a procession down from the Great Gallery at 9pm.	AMADEUS AT THE WALLACE COLLECTION All evening <i>Back State Room, Ground Floor</i> Our artwork has influenced many but what about our decor? Experience what is possible in this display by a student costume designer.	THANKS Faraaz Hussain Georgina Tresler @gt_illustrates Katie Elliott & Desiree Attard Jessie Rodgers Hanna Wilkinson Rose Cronin @rosesays Alice Woods Gavin Ramsey, SUARTS Staff Perhaps Contraption @PerhapsContrap Adam Busiakiewicz Barbara Speziale Anna Kovaleva
			FILMING & PHOTOGRAPHY By entering this event you agree to photographs and films taken on the day by approved persons being used in future communications and social media.

The Wallace Collection Programme Cover for UAL Takeover (Inside Cover)



Performance Festival 2015

23 April – 3 May

The V&A's second annual Performance Festival will present a series of special events inspired by the Museum's recent acquisition of the personal papers of Britain's greatest living theatre director Peter Brook. A programme of performances, talks, screenings and workshops based around themes of Performance, Place, Politics and Process, will take place during the 10-day festival of the performing arts.

V&A Programme Cover for 2015 Performance Festival (Front Cover)

Moments: Revisited

Sunday 26 April, 12.00, 14.00 & 16.00 (15 minutes)

Raphael Gallery 48a

Contemporary dance company Subtle Kraft Co. explores the 'moments' that we experience in our lives and what they mean to us. Performed by Kitty Fedorec, Kimberley Harvey and Robert Hesp.

What's the (Double) Meaning of this?**Costume and Choreography**

Friday 1 May, 11.00, 12.00 & 16.00 (10 minutes)

Cast Courts Gallery 46a

Come and watch dancer Desiree Attard perform in a costume designed by Katie Barford. This performance explores how a costumed-body can convey two distinct meanings through contrasting costume and choreography.

The workshop 'Contrasting Costume and Choreography' accompanies this event (see [Workshops](#))

Stories from the Mahabharata, told by Seema Anand:**'The Debt of Yama'**

Friday 1 May, 19.30 – 20.30

National Art Library

'Some stories were only meant for the gods and even to breathe of them to mortal ears is to risk life and soul.' Storyteller, Seema Anand, tells stories of love and desire from 'The Mahabharata'.

Suitable for 18+

Stories from 'The Mahabharata'

Saturday 2 May, 12.00, 14.00 & 16.00 (20 minutes)

South Asia Gallery 41

Storyteller Seema Anand retells stories from India's epic poem - stories of kings and princes, great gods and evil demons, enchanted animals and fairy princesses, magical weapons and terrible wars.

Suitable for all the family

Live Canon: Ted Hughes' Oedipus

Sunday 3 May, 11.00 – 16.00

Various locations around the Museum

Encounter Live Canon as they pop-up throughout the museum performing extracts from Ted Hughes' adaptation of Seneca's 'Oedipus'. A rare opportunity to hear this text, created for Peter Brook's production in 1968. The Live Canon ensemble perform poetry (from memory) and verse drama at theatres, festivals and galleries, keeping the 'back canon' live.

<http://www.livecanon.com/>

Talks, Tours and Study Sessions**Gallery Tour: Theatre and Performance**

Daily, 14.00 – 15.00

Meeting Point, Grand Entrance

Take a guided tour of the V&A's exciting Theatre and Performance galleries, including rock & pop posters, theatre and ballet costumes, puppets, stage sets and more!

Gallery Tour: Shakespeare's Birthday

Thursday 23 April

14.00 – 15.00

Meeting Point, Grand Entrance

Join Curator Keith Lodwick for a Shakespearian highlights tour of the Theatre and Performance galleries on the bard's birthday.

Gallery Tour: Internationalism and the British Stage

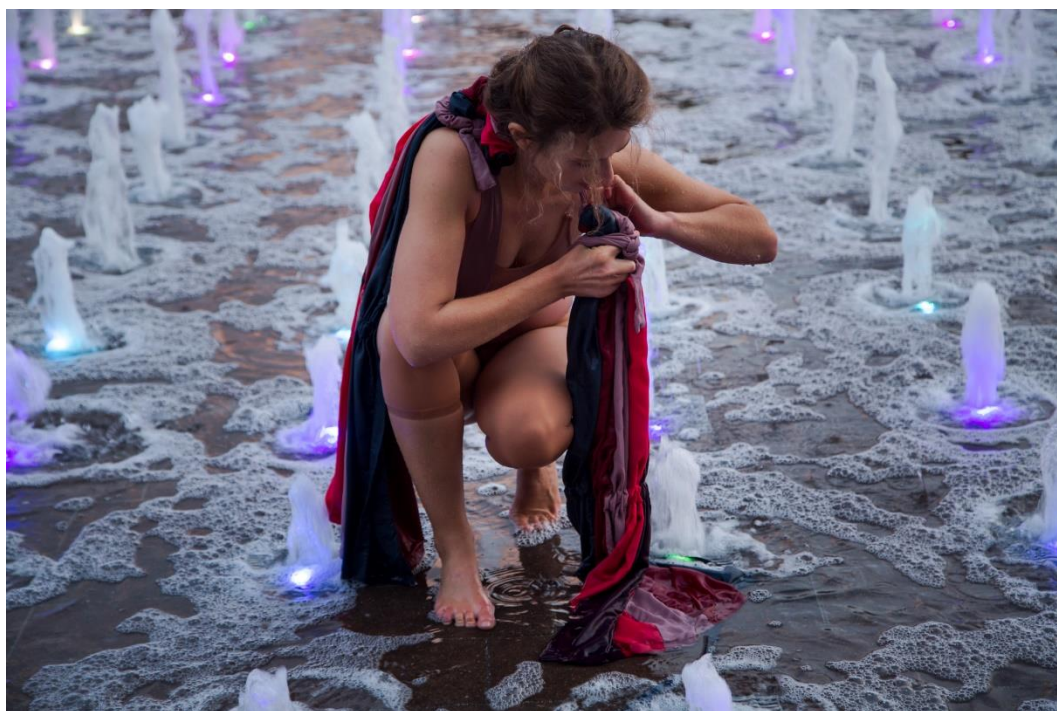
Tuesday 28 April, 13.00 – 14.00

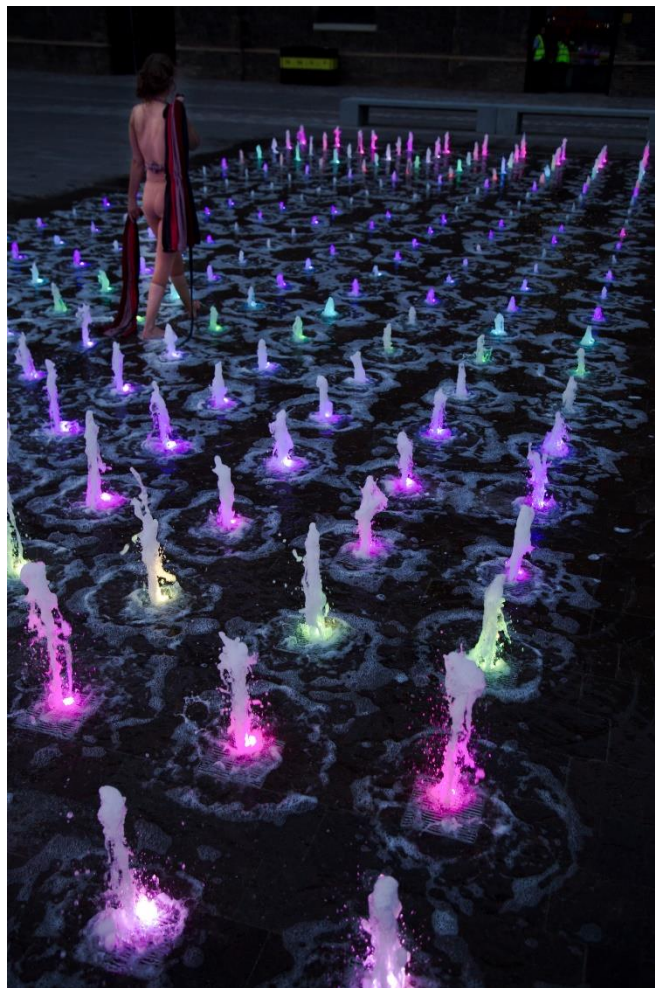
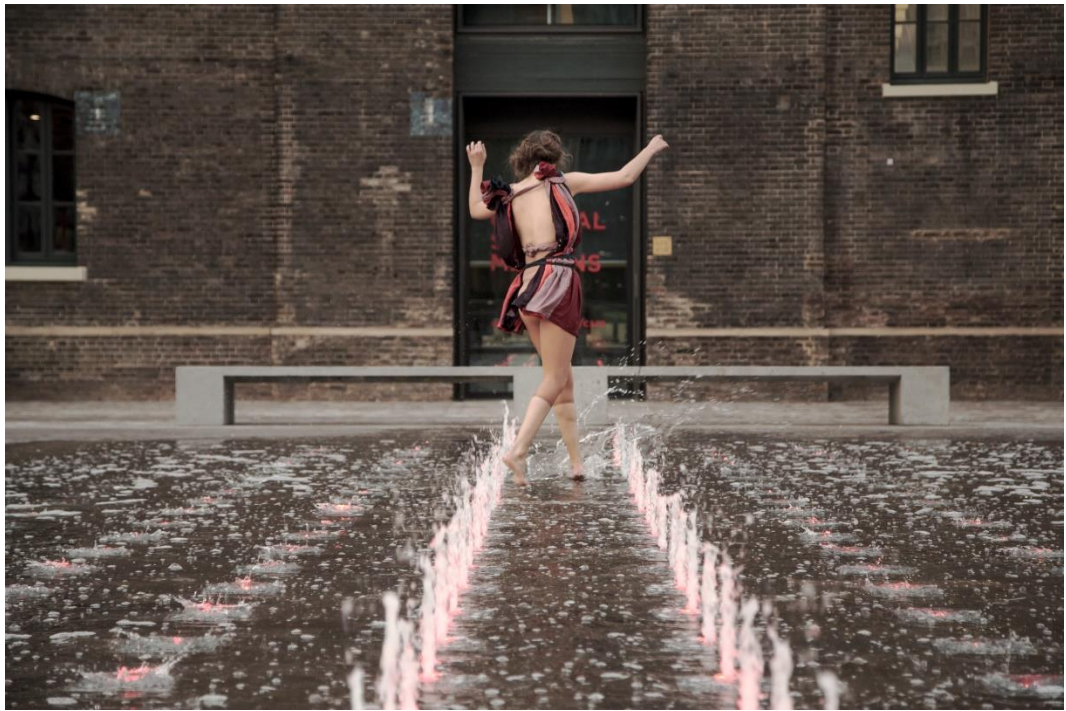
Meeting Point, Grand Entrance

From Shakespeare, Italian opera and the Ballets Russes to global musicals, French Theatre of the Absurd and contemporary performance practices, discover how the British stage has been shaped by cultures from around the world.

11.2 Photographs of fountain dance

Performed by Cesca Bridges-Cicic. All photographs of fountain dance taken by Brogan Davison. All images of performance © Katie Barford.





11.3 Drawings made at Bauhaus Archiv

(All drawings made by Katie Barford at Bauhaus Archiv in April 2012)

